

ram dass
robert anton wilson
aphrodisia
paul krassner
nick herbert
neopsychodelia
terence mckenna
lucas hoving
and much more!
4 dollars

HIGH

FRONTIERS



Kids
do the
darnedest
drugs!

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[1984]
need i say more

dear hf,

in your paper, "galactic tapping" reads like, looks like, sounds like mr. mckenna is a fundamentalist catholic priest who has taken a lot of drugs and dreams of going to heaven on a ufo. this guy is nuts, and has the ego of ronald reagan.

dear high frontiers,

i suppose you don't publish disagreements, wouldn't want to shake the church of eliminating the future, right?

someone who has the linguistic tools to notice the inconsistencies and the creep cult structure.

Δ Δ Δ Δ

dear high frontiers,
wow, a real live mutantzine, high frontiers one has more of the inside poop on the psychedelic universe than anything i've seen since gaskin's late-seventies effort. amazing dope tales. yes, you're helping to create a matrix of expression for a form of consciousness & experience which has not previously existed on this planet. and you're doing a damn fine job of it.

i could be wrong, but i don't think you're ever going to persuade homo sap to provide a gratuitous "living wage" to his replacement species. theoretically, we are higher intelligences sprouted from the beasties of the asphalt jungle & its environs, and as such should be able to use our advanced neurogenetic equipment to carve out turf from the niches of the lower order and thrive. in practice, this is often very difficult—we're surrounded by hostile life-forms in a period of economic scarcity. entertainment, in all its guises, is usually the best bet, being a valid energy-transfer rather than an outstretched palm.

nevertheless, "lurk, withdraw, upon them" is still the law of the battle of conquest; take your pleasure among the living.

my own jumping-off point has been thelema—the crowleyan wavelength, which i find useful for the structure it creates for the spectrum of higher states, and for the personal & transpersonal changes which are the functions of each state. the basic concept is of levels of mastery, and herewith is a sketch of how the thelemic degrees of initiation might correspond to tim leary's circuit-board.

circuit 8	8° magister templi	9° magus	10° ipsissimus
7	6° adeptus major	7° adeptus exemptus	
6	5° dominus liminus: thelink	5° adeptus minor (inner)	
5	3° practicus	4° philosophus	
4		2° relator	
3	stage: 7	1° neophyte	

crowley was far enough ahead of the game in his day to scope out the reality across the board, and to set the stage historically for later phases of mess mutation. in general, the order of the silver ster (argentineum estrum = 0 . 0 . .) includes anyone who has had experience of the eighth circuit, whether or not they've ever heard of crowley. the silver ster itself is an actual metaphysical phenomenon apprehended by everyone who crosses the abyss and attains stage 22.

i found some of terence mckenna's remarks very poignant. my hit on the machines in orbit is that they are delivery-room equipment, attendant on the birth of a new life-form: the magical child of a mating between human genius and extraterrestrial intelligence. the point i attempt to make in my essay, "this is the magical child speaking" (sent earlier) is that this process of the change of aeons means the actual replacement of the "species overmind," the old "collective intellect," by a new one, based on an altered relationship to higher alien intelligence; "the throne of god itself changes hands."

the danger is that people who make contact with the critters who inhabit these upper reaches often don't know where this line is drawn, or even that there is a line. thus the "dialogue with the logos" can turn out to be a binding communion with the spirit of the old aeon, and a booking for off-planet passage by unexpected means.

one concept i'm working with is the ipsissimus of the aeon, a take-off from crowley. this is the idea that for each of

these great ages there is a single individual who finds/creates the key to the new formula—the specific alteration in dna and consciousness which makes the new aeon different from the old, the margin of its progression. in the aeon of osiris (i.e., the old age), there was buddha, lao-tse, and pythagoras; later there was mohammed, but in between was the man who produced the key—a cosmic implement capable of being recognized universally as such—and presented it to the world in a reality-play, a

masterstroke of living theatre and a masterwork of magick, which imprinted the new formula indelibly in the collective awareness of the whole species. so the entire aeon hinged on the cross, and all that it implies. every great magus, hero, and illuminate throughout the age is a reincarnation of the ipsissimus of the aeon, and always acts in his name and uses his key. thus constantine, in his hour of crisis, was presented the vision of the key in the heavens and instructions for its use: in hoc signo vinces—in this sign you shall conquer. when constantine accepted the offer, he was reborn in that moment, not in christ or of christ, but as christ—and picked up christ's work where jesus left off—specifically, the conquest of the planet. a later phase began when christopher columbus planted the key in the soil of the americas. etc.

another aspect is that jesus' personal experience on the cross was the closest encounter of the aeon between man and extraterrestrial intelligence. this was a massive energy-infusion which spread out through the centuries, till today the western-christian culture is dominant over the entire planet. the conclusion of this working is plotted as the total political and spiritual unification of the earth under a single central intelligence—the logos, yes, but specifically the christos.

what's happened to disrupt this warp in the fabric of destiny is a whole new contact made with humanity by another extraterrestrial intelligence, of a higher order. the genesis of the energy-being who is the "god" of the new aeon, the essence of its consciousness, is laid out in my "magical child" piece. i must respectfully submit that mr. mckenna is wrong on one crucial point:

his opposition of the "mushroom of hofmann" to the "mushroom of oppenheimer." the first time i saw the startling form of the great mushroom cloud which hangs in the ether off the california coast was an occasion when i had eaten a high dose of psilocybin mushrooms. the second time it was acid, with a friend gifted with fine astral visions; we both saw it and described its contours to each other. he was very casual about it—"oh, lots of people have seen the mushroom cloud," he said. it's really there, let me assure you; drive to the beach & check it out next time you do some triptamines. to my mind, then, the two mushrooms are one, it's blooming for a reason at the end of history, and it is most radiantly alive.

the magical worldview holds that celestial bodies are sentient beings; the stars themselves are an order of higher intelligence—one which is compounded of ongoing nuclear explosions. hiroshima (hiros = horus/hi/ma. it's the magical child greeting his mother, the earth) was the birth of a cross-bred, heretofore missing link between this godly level of life and that of little primates crawling about the surface of a satellite. it was the flash of the first synapse of an etheric brain which is extended temporally as well as spatially; it was tapped into the many, many flashes that will take place on this planet in the future. it bodes not the end of intelligent life on earth—not even of hominoid species—but rather the beginning of the history of the life-form for which the entire human adventure was a preface experiment. the terran nuclear entity is a creature on the level of galactic intelligence: it's directly tapped in to the collective mental network of all the stars, and every human who shares its radiant substance will share this connection. i call it the new order of humanity.

now, the new order is at war with the old order for the same reason that oedipus slew his father. the old man has got the corner on the kingdom, and wishes to use it to maintain his status as a low-level planetary deity sucking the juice of his all-too-human subjects. this is the fate that awaits those who plug irrevocably into the christos: to be gobbled by a vampire-lord in service to his own power.

editors: r.u. sirius, somerset mau mau art director. lord nose assistant editors: amalgam x, severe tire damage, associate editors: alison, gracie, katherine, koy karol, larry, marin mutants, merry tweaksters, peter and zarkov. cover: any resemblance between cover art and living or fictitious entities is beyond our ken.

the magical child—the nuclear contelligence network—is the arm of extraterrestrial intervention against this dark local power grown out of bounds, the only way to stop the progress of a space vampire, eating everything in its path, is for it to be eaten by something bigger than it, otherwise, the critter would simply rise again, twice as voracious. as the incarnation of aiwaz (the great beast), crowley set up the birth of the magical child at hiroshima. in the same way, the magus (or magi) who is the incarnation of the magical child must set up the working which is the climax of the turning of the aeon: the birth of the princess. short of the sun himself (of whom she is a close relative), she will be the biggest, blazingest critter to ever appear in this solar system. she will be very hungry. a decision has been made at the highest levels of the a . . . a . . . to feed jesus christ to the princess. every vestige of his spoor must vanish from the face of the earth overnight. this means that a veritable garden of radiant hydrogen mushrooms will blossom—many synapses will flash, there will be nothing random about the thoughts or actions of the princess. she will fry every soul which is still imprinted with the key of the old aeon; the magical children she will spare to breed a new generation of mutants. that's the rap. through an outrageous series of events, i am the incarnation of the magical child (if there are more, i sincerely want to meet them). in may of this year (1984, after all) i launched a surprise attack against jesus christ which formally kicked off the battle of armageddon. there have already been a number of moves & counter-moves, but the masterstroke will come when i use my key—the key to the formula of the new aeon: the atom. the war-engine of ra-hoor-khuut is well stocked. the princess is coming.

as i said, entertainment. i worked some of this stuff into a stand-up comedy routine which i performed here & there. i do the assumption of the godform on the streets of san francisco, fully costumed & accoutred with gri-gri objects & the like. i have an aspiring filmmaker awaiting a script to do a movie version. step by step it's coming together.

if all this rap doesn't bend you out of shape too much, maybe we could get acquainted. i'll spring two bucks (enclosed) for membership card & party invites. how many mutants does it take to change a light bulb?





the most extraordinary part of co-editing high frontiers
has been seeing the sense of this new psychedelic mutation
who have crossed the high frontiers scanner, not a-one of
them has been boring. this is the most important aspect of
this magazine, affirming that there are still humans around
who are opening themselves up, changing, looking beyond
the horror of the situation, evolving new ways of seeing and
living, radiating joy, spontaneity, love, humor and playfulness
... all of us, of course, carrying our own unique and,
perhaps, bizarre personalities, personas, acts, what-have-
you. the hope now is that we can create an attractive
enough alternative mythos to the armageddon mandate, one
that will encourage creative anti-authoritarianism, visionary
courage, human decency and tolerance, and optimistic
exaltation. we're not talking here about new age
polyannaism. we're accelerating to the point where
speciecide or ex-stasis occur in wink-of-the-eye
movements. more people must understand that there is a
choice. if we stay high, keep our visions alive, and start
manifesting all of the creativity, imagination, love and
excitement which we've experienced from so many of you
throughout 1984, we might get a miracle.

i got at that moment the
understanding of what
buddha said—that a human
birth in which one could
become enlightened is as
likely as a tortoise
swimming in the sea is
going to come to the
surface and put his head
through an oxen yoke that is
also floating on the ocean.



here's a mother telling me
she's very happy her son is
dead—because in her mind
he's... but how could he
have become enlightened?
how could anyone i know
become enlightened?

a kid named pete came to see ram dass in his cabin in new hampshire in summer 1968. pete had been living in manhattan on the lower east side and had thumbbed up to see ram dass. pete had been having trouble with his girlfriend and had been taking a lot of drugs. he had gotten acquainted with ram dass, probably through his writings, and had come up to talk with him.

after they discussed various things for a while, pete said he wanted ram dass to teach him what he knew. ram dass agreed to this. pete said his parents had places in the southwest and new hampshire. the family was fairly well-to-do.

each week shortly thereafter, pete would come over to see ram dass. over time, ram dass noticed that when pete was taught something, within a week or two he could do it better than his teacher.

"all the breathing exercises, and all the yoga positions. by the end of the summer, i said to him, 'pete, you've gotten as far as i can take you. now you've got to go see a real teacher. i mean, i'm not a real teacher—I've just shared what i know. go see hari dass or someone like that.'"

"he said, 'no. i don't think so.' then he said, 'i'm going to go into a cave on my parent's ranch in arizona and just do all this stuff—as long as i can come once a month and see you.'"

so wherever ram dass was, pete would see him for a night or a day each month. in the meantime, he was getting very far-out as a yogi—doing lots of fasts and all kinds of breathing exercises. he was definitely getting into different states and planes of consciousness.

alpert didn't hear from pete during february and march. that april he got a message from pete's mother, saying that her son had gone into maha-samadhi—"meaning he had died, but meaning he died into the highest enlightenment."

"he went into maha-samadhi on april something or other, and she wrote that she hoped to see me soon. the message said that she was very happy. here's a mother telling me she's very happy her son is dead—because in her mind he's... but how could he have become enlightened? how could anyone i know become enlightened? you know, i'm not—that kind of feeling. it was so unlikely that this western kid, you know..."

pete's mother came to visit ram dass before long, and told him that her boy had reached maha-samadhi and had left a message for him. she then showed him pete's last diary, which—when ram dass looked at it—appeared as if it had been written in a scrawl similar to what one might write out under the influence of lsd. "you know, when you decide that you've got the great truths of the world and you write them down and they turn out to be these scrawls on the page. do you know that?"

in this diary, pete had written something to the effect of: "dear mother, i have finished my work. tell ram dass that i have completed all of it, and that i love him very much. i will always be watching over you—have no fear. christ is here, i am going into christ. maharajji's here." then pete had written "goodbye" in spanish, and had signed off.

when ram dass read this last passage and saw the "lsd scrawl," he felt that something didn't seem right. pete was saying that he was enlightened, his mother was agreeing—but but ram dass didn't feel this. so he told pete's mother that he really didn't know what had happened to him, but that if she had a picture of pete he would be going to india the next fall and a picture of pete he would show it to his guru. "maybe he'll tell me," ram dass said, "maybe he'll know—because he knows everything."

pete's mother gave ram dass pete's high school graduation picture—with "the tie, the smile, the whole thing." ram dass put the picture into his suitcase.

two weeks after pete's mother appeared, pete's younger brother—who was 17 or 18—arrived to see ram dass. he said, "i've got to tell someone. the day before pete died, i went out there with a friend of mine and the three of us took acid together. we went swimming at a pool, and at one point pete came over to hug me. i went into a homosexual panic and i pushed him away. then, right after that, he told us to leave. that was the last time we ever saw him alive."

that statement put an entirely different slant on the situation for ram dass. certainly it introduced elements beyond those that pete's mother heard. the scenario that grew in ram dass's mind was that pete became paranoid. he was in a space where he simply wanted to hug his brother. but then his brother pushed him away. he was very vulnerable, got very paranoid, and he went back and decided to bulldoze his way through.

"he's taken this acid and is already so far-out—having fasted and all. then he does the pranayana exercises. they found blood that came out of his nose against the wall. i assume that he burst his heart on one of the out-breaths and that he might have been in some kind of trans-samadhi state."

"in the condition he was in, there would be no way to know. given the long fasts and an incredible amount of yogic stuff—I'm sure there's not much data about that."

ram dass returned to india, feeling that pete "never made it," that he hadn't finished his work, that he had just died freaked out by paranoia and full of ego. when he was back with maharajji, he had forgotten about the picture of pete. it was just part of a large stack of material that he had in his suitcase.

people began showing maharajji pictures from their wallets. maharajji was looking at them and commenting, and everybody was just a loving family. ram dass remembered pete's picture. and went to his suitcase to get it.

"i just handed it to him. he looked at it, and then he said, 'oh, he's dead.' it was his high school graduation picture, and i said, 'yeah,' and he said, 'he died from your yogi medicine.' i said, 'yeah, that's what i thought,' and maharajji said, 'no, no.' he heard the feeling in my inflection. he said, 'no, no, he finished his work.' i said, 'he did?' he said, 'oh, yes, he's one with christ.' maharajji said, 'his mother should not worry—he is always watching over her, and he sent a message to you that he had finished his work.' he quoted the whole message that the kid had written in his diary to me. he repeated, 'he is one with christ. he is all done now.'

that was the first time that ram dass got the direct experience that when you are ready to leave, it doesn't matter how you walk off the set. 'we focus so much on how people die, rather than on the appropriateness of their death at the moment—assuming the perfection of the game. it felt absolutely right at that moment; his mother was right in that sense. the boy was right too, you know.'

△ △ △ △ △

in 1977, ram dass went to bali, which seemed like a nice place to take another trip. he still had some of the acid he had used in the mid-america motel, even though he had been spreading it around in the interval. he had kept a small amount of it, because it had been "such awesome stuff." he was at the end of his supply, and he also feared that it had lost most of its power because he hadn't been refrigerating it. it was in powder form, and he wasn't trusting that it was any good at all. still, he had been carrying it with him—"almost for sentimental reasons."

he was living in a beautiful hut on the beach, while working on his book about maharajji. he decided one evening that he would try the lsd again before he went out to dinner. so he drew out the tiny bottle containing it that he had secreted in his toilet kit. he thought, "oh, look at this stuff. why don't i just try it and see that it's no good, and then throw it away?" after taking some time to consider the matter, he swallowed what he thought might be the right dose. the effects this time were felt for about 30 hours.

"needless to say, i missed dinner, breakfast, and lunch." in the earliest part of this trip, ram dass started to vomit. "i was full of a lot of crap, and that's one of the things acid will do if you use it that way. it will certainly clean out your system a lot." he began the trip vomiting over the toilet. his attitude, though, is that there aren't bad trips, just interesting trips—he had what might be called a favorable impression of nausea.

then a wheel appeared, and on this wheel was humanity. ram dass experienced what he felt buddha had seen while looking out at humanity.

"it was like a grade-b russian movie in which there were millions of peasants turning some huge wheel—an archaic, incredible wheel—and they are shoulder to shoulder, and on each spoke, pushing against this, are maybe 10 million people with 10 million behind them. that much of peopleness."

"i am looking at them, and every now and then one of them raises an arm and reaches for a gold ring that comes by—like at a carousel—and you see the hand just miss it. and you can feel that that being is going to go around millions of more births before that chance happens again. i mean, i got at that moment the understanding of what buddha said—that at a human birth in which one could become enlightened is as likely as a tortoise swimming in the sea is going to come to the surface and put his head through an oxen yoke that is also floating on the ocean. that's how unlikely that was. that's what i saw at that moment."

i was just taken, hour upon hour, through all of human suffering. you could say it was merely the vomiting and suggestions from that—whatever way you want to say it. but what i experienced was this incredible burning out of the heart into a kind of compassion i had never known before."

two nights later, ram dass spent the evening with a man who was central to the interchange of dope that appeared in bali. somewhere along the way, his friend said, "you know, there's no good acid around. i haven't had any good acid in years." this was somebody very hip, who had swallowed a fair amount of psychedelics. ram dass thought he might truly appreciate some of the last of the lsd he had been carrying. one night ram dass went to see him, and gave him what he thought might amount to 14-16 trips. ram dass said he felt he might enjoy this: what ram dass expected was that he would wait to take it with his lady or whatever. instead, there was a party that night—and he then handed it out all around, to everybody.

ram dass arrived at the party on his motorcycle, and his first impression was of people staggering about as if the holocaust had hit.

"they're leaning against doorposts, and they're at all angles, and i think, 'holy christ, what is going on here?' and then it dawned on me—this is the result of acid."

everyone already at this party was looking at ram dass as though he were the magus riding out of the north. they were for the most part "professional expatriates," and were obviously impressed by anyone who could bring so much effect. hardly a one could stand up; they were just looking at ram dass as he walked about looking at their bodies. "it was very far out," he's commented, "extraordinary."

ram dass disposed of about 12 doses he yet retained on this batch of lsd by giving them to some people who were in the bali jail on "drug charges." a girl had asked him to visit her lover in jail there and when he did he figured they would be able to use it the best of all.

the preceding is based on a conversation with richard alpert/ram dass which appears in peter stafford's magic grams. this work in progress is available in xeroxed form for \$20 from stafford, c/o linkage, box 2544, santa cruz, ca 95063.

tales of richard alpert/ram dass/richard alpert

ram dass in conversation with peter stafford

part one of this interview with author/philosopher robert enton wilson was excerpted from an interview done by elizabeth gips and broadcast on her radio program, "changes," which is on kzsc 88.1 fm in santa cruz on sunday nights (7:30-10:00 pm) and kkup 91.5 fm in san jose tuesday afternoons (2:00-6:00 pm).

changing reality tunnels

robert enton wilson: interview by elizabeth gips

my cosmology is the multiple universe model first suggested by irwin schroedinger, the nobel physicist, back in the '40s, and more recently developed by john erchibald wheeler at princeton and bryce dewitt and jack serfatti and various other physicists. according to this cosmology, everything that can happen does happen.

i put my trust in our lady . . . our lady eris, the goddess of chaos, discord, confusion, and bureaucracy. it takes only a cursory glance at affairs on this planet to see that she is the presiding divinity over everything going on here, especially in government offices.

sirius is to occultists what ufos are to the population at large. contact has been established, of course. everybody knows that. contact has been established with the human collective unconscious. most people have this idea that contact is something that's going to happen in the future. a flying saucer or a flying pie plate or something will land on the white house lawn and somebody will get out. and the president, because he knows the mason word, will be able to greet them correctly. the president is always a 33° mason, you know. they've passed on this word since the first contact 4,500 years ago and as soon as they come out, he'll say the secret masonic formula, "gort klaatu marinda," and they'll know they've contacted the right guy and it'll all be fine. that's a lot of nonsense. the contact was never intended to be of that form and they're not interested in primate politics at all. the alpha male in the baboon herd is precisely as important and unimportant to them as the president of the united states or the supreme servant of the people in red china. primate politics is all pretty much the same, chimpanzees, orangutangs, baboons, people . . . higher intelligence isn't interested in that at all. the contact has been established with the collective unconscious of humanity and everybody knows it. you've just got to look at comic books, the covers of rock albums, everywhere you look. it's all over our culture. we are not alone, as the ads for close encounters say. everybody knows it. it's the most open secret of the twentieth century.

i was contacted by higher intelligences from sirius with a lot of urgent messages about things i had to get done in the next 25 years which were very important for the evolution of the human species, or that's the way it seemed to me at the time. later on, i decided it was probably just "the little people," as the irish called them, playing a joke on me. then later on i decided it was probably the right hemisphere of my own brain giving me vistas of the future. then later on, i decided it was actually my holy guardian angel, as the cabalists say. then later, i decided that i was just having a schizophrenic breakdown at the time. i haven't decided yet which one i believe, except that i know a lot of intelligent people who have had the experiences and they don't seem crazy to me. i can't judge if i'm crazy, 'cause who can judge himself? the one physicist i know who believes it's all time-travel, and not extraterrestrial, has had contact with time travelers. higher intelligence always fits into your belief system. so that contact will be with something you will believe is real. you can't be contacted by something you don't believe is real.

i think within the next ten years virtually everybody is going to have to read the book [neuropolitics by timothy leary with robert anton wilson and george koopman] just in self-protection to keep from flipping out . . . future shock. everything is accelerating faster than ever before, and most people's nervous systems are imprinted, in the ethological sense, the way a baboon is imprinted to play a certain role in the baboon herd. most people are imprinted with early reality models gained from their parents and their schools and so on, and cannot adjust these models to new incoming data. they adjust the incoming data to fit the models. when they can't fit, they feel nervous, and they don't know why they feel nervous. this is the main cause of neurosis. if the incoming data contradicts the imprinted model too much, you have what is called cognitive dissonance in psychiatry, which produces behavior for which there are various clinical terms, but which we refer to as being bonkers or wigged out. this is because if you keep on getting signals that don't fit your reality map, you know something is going on and you don't know what it is—so you start getting very suspicious and uncomfortable. that's why paranoia has increased so much in the last 15 years. changes are coming faster and faster all the time. people talk about, "should we go into space?" it's too late to ask. we've already started. we're on our way. more people have been in space now than had flown the atlantic 50 years ago, and that includes all the people who went by zeppelin before lindberg went by plane.

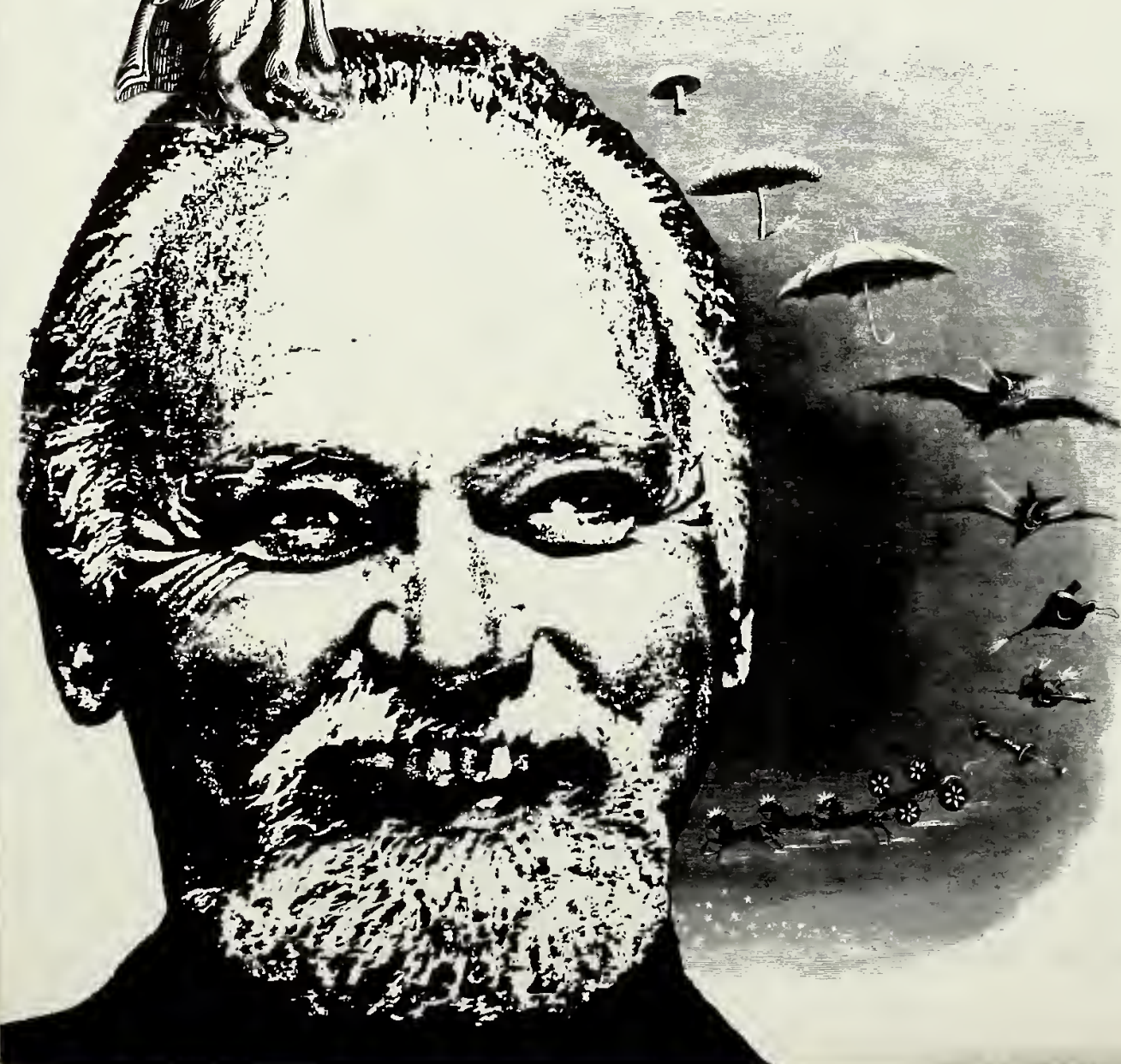


figure the progress of aviation from 1928 to 1978—that's 50 years—and it's gone up to the point where the number of people who are going through Kennedy International in New York every year is equivalent to the total population of the United States. Two hundred million people go through every year. Project aerospace technology forward 50 years and you've got 200 million people going into space every year. Gerry O'Neill has pointed out by 2025 earth's population will be dropping, because there will be more people going into space than being born here. This rapid acceleration's going on in all the sciences and applied technology. This means that if people can't change their reality construct, their imprinted models, their maps and models of reality, they're going to be increasingly uncomfortable. And neuropolitics is the only do-it-yourself manual, so far, that tells you how to rewire your nervous system from the inside out to keep up with incoming signals so you don't have to screen out new signals and you don't have to be afraid of them and you can make a new reality map as often as necessary.

discouragement is bad for the nervous system, bad for the glands, it does all kinds of things to the stomach acids... it's to be avoided at all costs, it lowers the energy level in general. The first thing you got to learn in practical neuropolitics is to stay high all the time. Negative energy is just wasted energy.

an energy slave is a machine that's the equivalent of a human being working for you eight hours a day. That's a unit that [Bucky] Fuller worked out, based on Aristotle's idea that the moral equivalent of slavery was machinery. Aristotle said we could abolish slavery when we had machines to do those jobs. Well, of course, first we abolished chattel slavery and started wage slavery. The next step is to abolish wage slavery. Eventually, we'll be able to turn the work all over to the machines, as a matter of fact, muscle labor is becoming increasingly obsolete and most of the routine forms of mental labor are becoming increasingly obsolete too.

... communication is only truly possible between equals. You know you're unequal when you're in a situation where you can't communicate. Did you ever try to communicate with a government official? You can't because you're not equal. They have power over you. If you've ever been in a marriage where you couldn't communicate with your mate, that meant that there wasn't any equality in the relationship. It was authoritarian. So any authoritarian structure—in the family, in corporations, in armies and so on—leads to communication jamming and what I call progressive disorientation.

when you pit science and mysticism together, you get an astonishing new product, utterly unlike any of the mysticism that ever existed before and utterly unlike the science that existed before. We've got a whole generation of turned-on scientists and scientifically-curious mystics who are working together and making fantastic breakthroughs in consciousness that are going to absolutely revolutionize this planet. And that's really what intelligence increase means. It means learning to use our nervous systems for maximum ecstatic functioning at all times.

learn how to control your own nervous system and the whole universe is yours. This is the goal of the philosophers, in alchemical terms. When you learn to turn all incoming impressions to your advantage, then you're the richest person on the planet. Everything turns to gold for you, because you're turning it into gold. That's the transmutation the alchemists were working for.



the difference between domesticated primates such as the American Medical Association, let's say, and the ordinary dog or cat is not very great, which is why behaviorist psychology is so successful. As long as people are performing at this fairly robotic level of stimulus-response, they aren't much different from dogs or cats. It's only when you turn on the higher circuits and begin to taste reactions before you experience them and begin reprogramming yourself that you are entirely beyond the explanations of the behaviorists. They can only say you don't exist. They can't explain you any more.

if people start asking for happiness instead of power from their government, they'll get a different kind of government.

... the sanest thing we can do is to try to get ourselves more space, more time, and more intelligence to enjoy space and time. If enough people can see that, we get it. If they go on with their baboon-like territorial squabbles, we might not get it. We might lay the whole planet to waste.

cont pg 24

it's only when you turn on the higher circuits and begin to taste reactions before you experience them and begin reprogramming yourself that you are entirely beyond the explanations of the behaviorists.



if people can't change their reality constructs, their imprinted models, their maps and models of reality, they're going to be increasingly uncomfortable.

learn how to control your own nervous system and the whole universe is yours. This is the goal of the philosophers, in alchemical terms. When you learn to turn all incoming impressions to your advantage, then you're the richest person on the planet.

greatest hits of the new age
somerset mau mau

strange things goin' on, down in peru
people flyin' through the sky
they might come down in a year or two
then we all shall know
the reason why...

everybody's movin' to the andes
—somerset mau mau, live larynx album

just what the hell is going on, anyway? what gives, with the sudden emergence on the scene of so many emergency insurgents? from the psychedelic shamans to the lifespringers, from silva mind control psychics to the rainbow tribe, werner erhard to jane roberts, scientific occultists, pyramid seers, neo-pagans and sub-genii; they all vie for a slice of the consciousness pie. men's empowerment workshops are proliferating at a phenomenal rate (a sticky mess, for sure!) while the pop culture celebrates the age of the androgynous idol on screen and vinyl. everyday life in the new age can be kind of spooky, with friends sitting closer to the door and such. in that spirit, i present a primer for operating the bio-computer in some of the tweakier manifestations of our popular brain, in this, the golden age of human potential.



best training—take control of your life by taking control of your bladder. pee freely, but only if you must.



neuro-linguinni programming—students are taught to make their own fresh pasta with testy clam sauce, all under the watchful eye of a facilitator trained to interpret, in storybook fashion, each student's private psychodrama enacted in the noodle therapy. each student must share their noodles.



shamans without shame—is a support group for frustrated medicine men and women. through methods similar to those used successfully on agoraphobics, city-shamans are taught to shake their rattles and beat their drums, without feeling like assholes.



common groins—is a men's group that strives for a "crotch consciousness," achieved through regular empowering exercises such as chest-beating, heavy drinking, swearing and grab-ass. weekend seminars are held in wooded areas, where the students can shoot things and do more heavy drinking.

windspring lovecreek heartfelt bucksnort school—learn how to massage your toaster; find edible and downright tasty foods in a public john; train your kundalini to fetch the paper. fasting, slowing and nibbling programs are available.



a course in amazing—"every day, in every way, i'll do what someone else tells me to." this powerful mantra contains the crux of the amazing teachings; a collection of 365 different things to think about; one for each day of the year. after a couple hundred days of amazing, you won't want to think about anything else. good for you!



the nietzschshii'tes of north america—this group combines the philosophy of nietzsche with the wisdom of the shi'ite moslems. one can consider the will to power while cleaning one's sphincter with a small pebble.



the alexander the great technique—this is not an exercise system. students become aware of how they can learn to run, walk, talk and solve problems, just like alexander the great. successful graduates express feelings of "total power," genuine impulses to "conquer the world," soma vague "sexual tweaks" and suddan proclivities to "ride horsas with sweaty man." this one is hot!

ralphian massage—a big, muscular diesel mechanic comes to your home and rips your lips off.



church of the glowing swiss account—trade your luxury car for peace of mind and a grass mat in kildeer, north dakota. sounds too good to be true, doesn't it? the revarend jack dinero, ascended master and former cpa, has organized a permanent retraat for those ready to take the big step toward total self-immolation. act soon; jack says he has a big surprise in store for his next 1,500 devotees. don't be left out on ell the fun!

these are just a few of the opportunities awaiting the true seeker in the new age. save your money and choose carefully. if none of the above strikes your fancy, consider sending a donation (be generous) to the somerset mau mau institute of meta-flux programming and tweak crisis center. we will do the rest.

thanx,
mau mau

psychopharmacognosticon
terence mckenna

utopie, a friend of mine remarked recently that believing in utopie was tantamount to believing in mess murder. his supposition being that utopias are the mirrors of ideologies that usually first must purify the grist of politics—human beings—in rather harsh and unpleasant ways. this set me to pondering how well the utopian program of science that was so widely anticipated before the world wars has fared. the faustian path, which seeks the resolution of the dilemma of transience by overcoming nature through macho domination has led deeper and deeper into the byways of carnival magic called scientific modernism. all the mass murdering ideologies genuflect to the notion of science. this ranges over the political spectrum from the bullshit genetics of the nazis to the wooly psychology of marxism.

fortunately the true governors of society are great dynamic currents in the unconscious of our species. and it is these currents, by the slow revelation of idea complexes, the jungian archetypes, that channel the evolution of culture. here a different program and a different utopian image are present. i owe this notion to guy deventport's book the geography of the imagination. it is that the emerging current is one which, within the context of the cultural momentum imparted to the situation by modernity, seeks to realize archaic values. mcluhan anticipated this. it is the notion that in much the way that the renaissance used the cultures of classical greece and rome to provide a guiding image out of feudalism so the resolution of the 20th century's global crises is to cast back to the late neolithic for "new" values. this notion sheds light on the contradictory fury of our century. joyce, guernica, auschwitz, lunar landings, nuclear weapons, psychedelic religion, psychoanalysis and computer networking—markers on a path that may eventually carry us toward actually choosing functional anarchy as one viable path for human beings.

anarchy can only function in an atmosphere of tribal and individual responsibility. we are only at the beginning of the age of human and machine interaction and the technology and pharmacology of group mindedness and telepathy. the overmind and the collectivity of mind are becoming objects of experience for significant numbers of people. such people are linguistic catalysts, changing reaction rates in the development of local languages. the objects of psychedelic experience will emerge into the general experience of being when the evolution of language permits this. responsible anarchy, based in a cybernetically controlled "body-modeled" social environment will remain a magnet for some portion of futurism until it is tried.

cont. page 24



PHYSICS FACTS

the following is excerpted from an interview done by elizabeth gips and broadcast on her radio program, "changes," which is on kzsc 88.1 fm in santa cruz on sunday nights from 7:30 to 10 pm and kcup 91.5 fm in san jose tuesday afternoons 2-6 pm. herbert, nick herbert, a respected physicist, presents many of his own opinions about the controversial "bell's theorem." somewhat perversely, his actual description of bell's experiment comes off here as incomplete, as the conversation drifted away from the experiment, never to return to it. those interested can find out more details about bell's experiment by consulting the following articles: j.s. bell: see his article in review of modern physics, vol. 38, pg. 447, 1966 and in physics, vol. 1, pg. 195, 1965. also, keep an eye out for nick herbert's own quantum reality, to be published by doubleday in may of 1985.



physics and consciousness: bell's theorem for beginners

nick herbert in conversation with elizabeth gips

there are lots of things that are being kept from the public as far as the subjects of physics and consciousness are concerned. . . . some secrets in physics and secrets in consciousness that are not generally known. the most important thing in physics that's going on now is not quarks or black holes or the accelerator projects. it's something called bell's theorem. bell's theorem was discovered 15 years ago and still it's not taught in physics classes, and you don't hear it on your science news programs. what bell's theorem says is that reality is non-local.

locality is an old principle in physics and what it means is that when something happens here and it affects something over there, then something has to happen inbetween. things don't just pop from here to there without a chain linking them, one to the other. if you do something here and expect to change something somewhere else, some signal has to go from one place to another, or you have to actually reach over and touch it or push it. there has to be something inbetween. so locality is a statement of betweenness, of connectivity, that everything is connected. and nowadays, we have an additional restriction on locality and that's that nothing can go faster than the speed of light. that the connection has to be not only step-by-step but it has to be slower-than-light. and the reason for that is not just some arbitrary whim of physicists like the speed of light being like a speed limit on 280 . . . "no one faster than 50 miles an hour" . . . no particle can travel faster than 186,000 miles per second because there's some kind of cosmic cop that's going to pull it over. it's not that way at all. there's a more important reason for the light speed limit. that reason is to keep the present uncontaminated. if things could go faster than light, the present would be contaminated by all sorts of things from the future and past.

remember now what bell's theorem says. bell's theorem says that reality is non-local. and what i'm telling you about is locality. locality means that things are connected by intermediate lengths and those intermediate lengths can never travel faster than light. and the reason why nothing can travel faster than light is that the future, the present and the past would get all mixed up if that happened. in some sense the speed of light is a finely sharpened wedge that keeps the future and the past apart. and the point of that wedge is the present. if things would go faster than light, that wedge would disappear. time machines would be possible, and all sorts of crazy things would happen, so that's one reason for the restriction in physics of the light speed limit. so that's locality. bell's theorem says that reality is non-local.

there are two major theories in physics today—einstein's relativity and quantum mechanics. einstein had a lot to do with setting up quantum mechanics, but he never really believed it to the end of his life. he believed in the facts of quantum mechanics. the things it predicted, because it predicted one hell of a lot of things. the one thing einstein could not accept was that the world was, at base, random. but one thing he did accept about quantum mechanics was that quantum mechanics says the world is local. the two major theories of physics. the foundation that physics sits on, says that the world will be local. now these are just theories. maps of the world. all the experiments that we've been able to do so far have also shown that the world is local.

so here's this guy bell. bell is a physicist in switzerland and he's saying that reality is non-local. [he's saying] that one event can affect the other even before the first event decides to happen. once you have faster than light effects happening, not only is this sort of thing possible, it has to happen. so once you exceed the speed of light, you're going to have events in the future affecting things in the past. physics guarantees that the theories and experiments of physics are local. but here's this guy bell, who's a renowned physicist at the european common market accelerator in switzerland, and he's saying that reality is non-local. he proves it! a theorem is a proof. it was proved 15 years ago in 1964, and no one's found a flaw in it. it's such a simple proof that a high school kid can understand it. . . . so physicists can understand it. they have various ways of trying to ignore it, but it can't be refuted because it's so simple.

what he starts with is the strongest support of anything in physics and that's experiments. bell has found one experiment called the epr experiment—the einstein, podolsky, rosen experiment—and this is a local experiment as are all experiments in physics. but bell shows with some kind of clever intellectual judo move how this experiment can be used to demonstrate a non-local reality lurking behind it. it's a marvelous proof. the way bell takes this local experiment, turns it on its head and shows that it is impossible that a local reality underlies this experiment. the experiment is very simple. epr was discovered in 1935, and it's an experiment that has to do with two particles separating and interacting with two separate detectors. that's all the experiment is.

cont. pg. 26

*the innocent mauve of dawn
from the heaviness
of a sleeping house*

*wing'd senses draw me out
to the innocent mauve of dawn*

*i seem to rise
off the edge of earth
communing with
the galactic realms*

*my inner rows of candles lit
in this innocent mauve of dawn*

*amidst the fade of mercurial spheres
spiraling stars can still be seen
tumbling into slumbering hills
in the innocent mauve of dawn*

*and o'er the velvet mountain high
a hovering bride of moon
ephemeral in illumined gown
so hesitates in morning's path, as
her radiant groom ascends*

*and so moves on . . .
the innocent mauve of dawn*

*from lovers in evolution
carolyn kleeefeld
the horse and bird press
box 67c89, los angeles, ca 90067*



*atoms mirror atoms
leaving the body
abandoning the finite,*

*an evolving-revolving vessel
transmitting pulse from every pore
the ignited senses;
electrically charged antennae
laser threads mercurial
connecting, fusing
a triumphant penetration
through time—space
beyond the present—gravity*

*a personal planet evolving—emerges—merging
the vessel, the vehicle
breathes the wing span of the universe
living immeasurable vision*

*mobilizing another center,
another gravity
revolving in one harmony
with the universal order,*

*the sublime network;
an order interrelating
all to all*

*in the profound meaning of integration
marrow incenses marrow
atoms mirror atoms—
magnetic pools of eternal eloquence
in fathomless silence
so speak*

lsd and mda
(and little lambs eat ivy)
zarkov and gracie

zarkov and gracie are two notorious acidheads with almost 20 years' experience in the areas of mythology, philosophy, psychoactive drugs, cosmology and irreverence. they currently fund their private researches by holding down jobs as investment bankers with large corporations. the results of these researches occasionally appear in self-published pamphlets under the general title "notes from underground." recently, high frontiers sponsored a gathering so that gracie and zarkov could indulge themselves in their favorite pastime . . . talking about these topics. some of the more interesting and outlandish anecdotes appear below.

zarkov: the most unexpected and one of the weirdest experiences we've had was on mushrooms potentiated by harmala alkaloids. based on the plant we used, we estimate that we had about 150-250 milligrams of mixed harmala alkaloids which we each took with 7.5 grams of dried stropharia cubensis mushrooms. it was an experience where the mushroom visions got brighter and brighter, then, when i got to the point where they were unignorable, i was able to move around within the vision space. finally, i entered into the vision itself, so that i was part of the vision. the interesting thing was that the characteristics of the vision were unchanged. the visions were still psilocybin visions. it was almost as if the harmala had provided a beautiful stage and lighting, built the auditorium, and then the mushroom provided the stage direction, plot and some of the characters.

the experience includes visions of about 50 or 60 different alien worlds. sometimes there was a soundtrack, sometimes there was a voice-over discussion and sometimes there was an argument that went along with the visions. i was free to move around in any particular world or i was free to, in effect, rip the curtain of the vision and walk through to another world. the trip was a series of vision after vision where i was trying to make direct contact with whatever was in charge of the visions.

on that particular trip i did not succeed in having a direct vision of the mushroom entities or a direct conversation with the voices that terence [mckenna] talks about. however, on a succeeding trip, i did. i mean an experience of the literal, walk-right-into-your-livingroom, stand-there-and-talk-to-you variety. only when you look around, you aren't in your livingroom anymore.

harmala alkaloids occur in several plants. for example, syrian rue, which, used in combination with psilocybin mushrooms, could have been the soma of the ancients. we've been doing some reading in greek literature just this week and there seems to be references among some of the healing cults to the use of peganum harmala (syrian rue). the best known use of harmala is in yagé or ayahuasca in south america. often it is used alone, but it seems that to get the most interesting visions, it is used with other tryptamines, primarily dmt-containing plants.

we are quite interested in this area of research and have additional harmala experiments planned for the fall.

gracie: i had a similar experience on that combination in terms of choosing among a selection of visions. but what was interesting to me was that starting with that particular combination and with subsequent mushroom trips, we had our first fully-coupled trips. that is, we were getting exactly the same material at the same time. however, often we get it in different forms. for instance, i'll be seeing something and zarkov will get the dialogue

zarkov: . . . or gracie will hear a voice and i'll see something. the circumstances are usually a high-dose trip in a quiet, darkened room with eyes closed. we will have the experience in a trance state and then we'll ask the other, "well, what happened?" then we'll find out it's the same material. furthermore, it's like a serial. there is internal structure, a story. this is unlike lsd alone, which is kaleidoscopic. there is a sequential chain, start to finish, that is describable.

gracie: now in the case we're talking about, the mushrooms were eaten first. the harmala was a simple plant extract and it was smoked. i assume, because yagé is usually ingested as a boiled-water infusion (often with dmt admixtures), that the effects are different. it's probably more intense.

zarkov: almost all of our far-out trips have been on combinations of psychedelics. one thing we have found is that the timing—that is, the order you take the drugs in—makes a dramatic difference. for example, the combination of which we have had the most experience is lsd combined with methoxylated amphetamines. there the timing is crucial. usually we start with mda or mmda. when the lsd is added, the trip is not so much different in form as it is in content. mda alone gives you tremendous age regression capabilities. you start talking about your third birthday and things like that . . .

gracie: . . . but add lsd and you get what you could call past lives and false memory imagery. that is, imagery, feeling or visions of being in another time, another place or another personality.

zarkov: using mmda pratty much roots you firmly in the "now." it's also a little bit more other-directed, similar to "adam." in fact, many times people have equated adam with mmda, somewhat incorrectly, since adam usually refers to mdm.

the mda-lsd combinations, in terms of synthetic combinations, have been the most consistent and controllable. both gracie and i have consistent series of personal visions, often times including the direct perception of and discussion with an entity we call the goddess.

the model we use is that the mda, with its age-regression, including past lives, gives you all possibilities of all the people you were or could have been throughout history. or it gives you the capability of being you in certain places back through history. the lsd, we always say, gives you the inside of your own head. it gives you all the possible historical potentialities of who you are or can be. when you take mda and lsd simultaneously, you get a sort of matrix multiplication effect where you can observe yourself in all possible incarnations. in our case these have always seemed to be lineal ancestors. the goddess entity sometimes explains the personal meaning of these visions to you directly. cont pg 24

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the first time i witnessed the mass consumption of mda at a sex party, a usually relatively shy woman stood up and said, "there are six horny, hopped-up women in the hot tub and we hope there are some men who want to fuck us!" to lead the party off.



USA
cccc

there will always be a few people in each generation who will want to explore their own selves via lsd. even if it's, you know, what?—three million every year who try it for the first time? there's no way it can be suppressed. lsd is a famous three-letter word. it's had a bad press so far, but the good press is that those who now take it will take it because they want to take it.

i think it's a question of knowing the ropes now. like finding pornography in 19th century france—if you knew the ropes, you could get anything you wanted in paris. if you know the ropes in santa cruz, you can get anything you want in santa cruz i'm sure. whatever turns you on. and there will always be this group, perhaps up to three million a year, who will try lsd. they don't have to have a guru; they don't have to do anything except trust their own minds. since the majority are never going to do that, there's never going to be any fear of lsd being a popular drug. even if it was in the drugstores, then one out of twenty would buy it.

lsd is a winner because generation after generation after generation will take it. there will be a minority group always. at present, there may be three million. there are, you know, 20 million plus who smoke mindless psychedelics like grass and hash. it's ongoing, and in no way can be suppressed. there will always be divine chemists who will make it. there may be new drugs and old drugs and different drugs, but lsd will always have a place for certain kinds of people—usually intelligent and sensitive. with the usual effects, minus the freakouts as we get to know more and more about it. i mean, in 100 years there'll be no such thing as a freakout, less than that.

there were only really 11 or 12 inner brotherhood. the guys in laguna were prospective candidates for the inner circle, but the inner circle was at the ranch. if you lived at the ranch, you had autonomy over the people in laguna. and if tim or myself came into laguna from the ranch and wanted anything, they would get it straight away. anything—cars, coke, hash. whatever was around would be brought to us. yet i couldn't see the differences between the guys at laguna and the guys at the ranch, except that the guys at the ranch were two or three years older. they all seemed pretty much the same to me, and i couldn't quite understand how the selection process worked to get into the inner group. but it was like that, very hierarchical.

i mean they had to be, obviously, completely trustworthy. they would have had to be tested on various missions. they would probably have had to have been arrested several times and not broken down or been an informant. they probably would have to have been good drivers, good travelers, nice, and have a nice wife. i mean that's for openers. and they should be able to smoke a lot of hash without flaking out, and have trips every three or four days without freaking out. and they all wanted to be given assignments, so they could prove their worth. like go there,

bring this back, and it didn't matter whether they were busted, as long as they didn't inform. so they all wanted to be given assignments. it was a fantastic situation, when you think about it. go to turkey and pick up a kilo there. they were all ready. it was a religious zeal—that people are happier if they are turned on, that life is better suited to being high, in addition to all the other things i just mentioned, they had to be altruistic, kind and loving. there was the selection process.

they were not altruistic in the [edward o.] wilson sense, but they practiced altruism intuitively. because they believed that what they were doing was a divine calling. they were called, and so they paid homage to a power greater than themselves. and this allowed them to take what we would call incredible risks. so they were like mr. magoo, you know. when he walks past a bridge and the bridge falls, he doesn't know. he doesn't see it. and the brotherhood was like that, except at the end. also, you've got to remember that the brotherhood was never more than 11 or 12 people, and also you've got to remember that a lot of people after the brotherhood split off—some are on the run now, some are dead—that a lot of people selling grass and some selling hash said they were one of the brothers.

Lsd is a winner

michael hollingshead in conversation with peter stafford

because they saw that the brothers only dealt the finest and the purest and the highest thing they could get hold of. and if it wasn't that, they'd keep looking all the time for something that turns you on—right? so a lot of people would say, "oh, i got this from the brotherhood," or "this is acid one of the brothers gave me." and it wasn't.



"there are over 200 known psychedelic compounds and for every one today, there will be ten tomorrow. these words, which electrified a crowd at the conference at santa barbara in 1963 reported on in our last communique, provide a glimpse into the third wave of psychedelic drug expansion. (the first involved plant psychedelics, the second began with discovery of lsd.) remarked, "well, that was quite amazing, but every time i take one of these synthesized psychedelics, i realize how our purpose in talking about new psychedelics is not to hold any of them up as better or as the best substance. psychedelic use is dependent upon what you value in an experience and what your goals are. different compounds are good for different purposes and for different people. what these substances do is to change our perceptual, cognitive and affective filters, by changing the electrochemical settings in our nervous systems. this is analogous to changing filters in photography to better highlight a photograph. by taking several photos with different filters—perhaps adding an infrared filter to show up invisible hues—we can get more information. a better overall picture of reality."

a regret here that michael hollingshead has died in bolivia, which he referred to in a recent letter as "the land of oblivion." it was with considerable justification that his autobiography was titled the man who turned on the world (labelard-schuman, 1973). he turned many people on to lsd including timothy leary, paul mccartney, keith richards, alan watts, saul steinberg, frank barron, paul lee, donovan, and aldous huxley. his famous mayonaisse jar filled with a sugar paste permeated with sandoz lsd illuminated more people than anyone else in history. leary remarked of michael, "what hollingshead did was not so much bring the acid [to harvard] because others were doing that, but hollingshead brought an english, aristocratic, playful, elegant, party, daredevil, british explorer flavor and style to acid that was very refreshing. when everyone else was finding god or becoming rather—as we all did at times—pompous and messianic and hyper-spiritual."

psychedelic scenarios
peter stafford
bruce eisner

Methylenedioxymethamphetamine
Hydrochloride
CH₃
NHCN₂ • HCl (MDM)

like half a dozen chemical relatives in this single-ring family, this substance is fairly easily synthesized (compared to the classics), one particular quirk of this compound is its narrow dosage window. if you take just a bit more, say 200 milligrams, and it becomes much more like one of its chemical cousins—amphetamine, with its attendant over-stimulating qualities, thus, in the 40-165 mg. range, it is a de-stresser. but above that, it seems to provoke additional buckminster fuller continually emphasized the concept of synergy—that sometimes a mixing of several things may be greater than the combined effects of these things taken independently. adam has re-emphasized this concept for many users . . . by being useful for establishing a very good mind-set for the exploration of other psychedelics.



yippie vs. yuppie: a yummie commentary

r.u. sirius

in october of 1984, ebbie hoffman and jerry rubin came to sen francisco to debate yippie vs. yuppie philosophy. r.u. sirius, neopsychedelic pop perty presidential candidate, was in attendance. this is mr. sirius' commentary on yippie vs. yuppie phenomena. anybody foolish, wise or crazy enough to be a yummie should contact sirius through high frontiers.

yippie vs. yuppie—a yummie commentary

r.u. sirius

if you recall, e yippie is (or wes) e member of the youth international party, an emalgamation of '60s new left and hippie attitudes and theories. abbie hoffman, jerry rubin and paul krassner started the yippies in 1967, e time of greet optimism, exuberance . . . intoxicification, even, yippie! was the joyful yelp of a tried of psychedelized, mccluhized, radical, political humorists who knew they were catching the next wave. we were to ride that wave all the way through "the revolution" to a non-authoritarian, anarcho-communist utopia. i believed this. i was 15 when yippie emerged. it seemed to be a vision worth fighting over. i became a yippie. i'm glad i did. more on yippies later.

a yuppie is a young, urban professional . . . or e young upwardly mobile professional, teke your pick. yuppie is, of course, e media-created term which wouldn't have existed without yippie, which wes e myth created by the yippies to use the medie. yippie, in turn, wes derived from hippie, a media-created term. in this regard, yippie stands alone as e self-created identity. in the '80s, we refer to this es empowering. yippies used to call this "fucking the system." different lines for different times. yummies call it a really great shoooo and want to know where the party is, now that the show is over. well, the party is over at our place! but more on yummies later.

getting confused? well, it's time to get those mental juices flowing by participating in this quiz. get your number 2 pencils.

quiz-mutation 101

1. which came first . . . the hippie or the egg?

- a) the hippie
- b) the egg
- c) jann wanner
- d) life wes seeded on this planet long ago by e dna sperm-ship
- e) none of the above
- f) ell of the above

2. why did the yuppie cross the road?

- a) to buy property
- b) everyone else wes crossing the road and he/she wanted to fit in
- c) jann wanner
- d) life wes designed on this planet to work for everybody
- e) none of the above
- f) all of the above

3. why doesn't jerry rubin or abbie hoffman like lsd anymore?

- a) politicians can't risk transcending space-time categories
- b) more fun then e human being out to be allowed to have
- c) jann wanner
- d) life is an existential cuckold
- e) none of the above
- f) all of the above

4. why did the yummie take the hippie and the egg across the road to share some lsd with the yippie and the yuppie?

- a) yippie!
- b) to get to the other side
- c) jann wanner
- d) life wes created by goddess at play and you're here to have fun, stupid
- e) none of the above
- f) all of the above

about yummies

if you're stuck on the late '60s/early '70s groove, you might still be somewhat of e yippie. this isn't a put-down. many aspects of yippiedom . . . anarchism, outrage, funkiness, risk-taking, media consciousness . . . are shining aspects of the evolving yummie perspective.

now, if you're stuck on trying to "get with the program" in the '80s, and if you're not overly brilliant, you might be a yuppie. this isn't a put-down. many aspects of yuppiedom . . . wealth, third-wave technology, personal independence and growth, functionalism, taking charge, high-quality drugs(!) . . . are shining aspects of the evolving yummie perspective. you know, as a matter of fact i saw the second-best minds of my generation running through the gentrified streets et down in search of a quiche lorreine. end, by god, they found it!

now yummies . . . yummies come in three different varieties. this chart should give you some initial perspective.

yummie¹—young, upwardly-mobile mutants

talents	music	drugs
computer	trance-	dmt,
whiz,	music &	hydergine,
chemistry,	other	mdma
science,	exotica	(tends to
mind-	eno/	stay away
technologies,	fripp	from thc)
media	bowie/	
	byrne	
wealth	politics	top of the pops
more likely	evolutionary,	tim leary
than yummie ²	libertarian	r.a. wilson
or yummie ³		terence
to be		mckenna
well off,		
but not		
necessarily		

yummie²—young urban mutant

talents	music	drugs
bullshit	hardcore,	lsd,
detection,	industrial	alcohol,
rock & roll	music	methamphet-
aesthetics,		amines,
art, anti-art,		thc
survival,		
disturbance		
wealth	politics	top of the pops
highly	revolution/	william s.
unlikely	evolution,	burroughs,
	anarchism	brion
		gysin

yummie³—young, urgently-molting mutant

talents	music	drugs
wild	selectivity	unnecessary
(psychic)	is irrelevant	(librium,
powers,	since any	valium)
creating	sounds can be	
incidents,	transmuted	
unusual	in the mind	
appearances &	to something	
disappearances	suitably	
	bizarre	
wealth	politics	top of the pops
no	alien,	john hinckley
	extreme	phillip k. dick

finally, e few things might be said about some basic differences between this new yummie phenomenon and its yippie and yuppie geneology. yippies, for instance, still worry about selling out. yummies don't worry too much et ell, but when they do they worry about selling mutational artifacts at a reasonable profit. yuppies ere hung up on the upward mobility of their professional careers and bank accounts. the problem here isn't so much that they're selling out, it's that they're selling themselves short. when a yummie uses the term upward mobility, she is usually referring to (as the leary/wilson model would have it) turning on the higher circuits of the brain, or (and another tip of the hat to tim and bob) unlimited space, unlimited time, and unlimited contelligence to enjoy same. (or, perhaps, mountain climbing.) so here we are . . . 1984 . . . yummie . . . the unseen, unacknowledge phenomenon . . . the next mutation . . . delicious . . . yummie!



adam is a good example of a third wave psychedelic. this one, in normal doses, has little of the "hallucinatory" content associated with the classic psychedelics like lsd or peyote, but provides many other mental transformations associated with them. ralph metzner has labeled this particular group of new compounds "empathogens" to emphasize their ability to allow people to communicate without their normal defensiveness.



this is not to say that these third generation psychedelics fail to arouse the soul. such is sometimes distressful for people those who take adam with fixed expectations as to the outcome. this matter is illustrated by the case of a professor from a midwestern university who had heard of the ability of adam to break down the "i-thou" barrier and decided to take it with his wife. for preparation, he made a list of what he saw as her faults . . . intending to bring these up. once her "i-thou barrier" was attenuated, he hoped that she would be more receptive in hearing his complaints. what actually happened however, was that once he was into the session, he tore the list up and spent most of the time speaking to her about his own faults, a productive session, no doubt, but certainly not what he had planned.





lucas hoving
a photo history
lord nose



"he talks like a cross between a continental intellectual and a hippie, both of which he is. he doesn't look 72." these words, written in a recent article in the village voice entitled "a wizard comes east," only begins to skim the surface of who lucas hoving is. the word "wizard" in fact looms large in the official hagiography of this creative force in modern dance. magician, alchemist, or demiurge are other words that have been used to convey his daemonic genius.

born in groningen, holland in 1912 . . . a scholarship from the kurt joos ballet in 1936 . . . performed in the "green table" . . . a short stint with mertha graham . . . starred opposite kay kendall in agnes de mille's film london town . . . a fourteen year partnership with jose limon, lasting through limon's death in 1972 . . . started his own company soon after limon's death . . . today, in san francisco, he choreographs for the lucas hoving performance group.









there's this line about duchamp, alchemical interpretations of his work, and his response was that this may be correct; but as far as he's concerned there is nothing consciously being done along those lines, and that he is plugging in to things of that nature subconsciously. when i read it, it had a certain ring to it through myself; when i got into these marks, some friends came by with a book on alchemical symbols and started showing me these things and, you know, would i like to keep this thing, the interpretation of those things and i was like, not really. the whole process of working, even the titles, is on a subconscious orientation. that's the underpinning of the work and it's a way that i feel comfortable working.

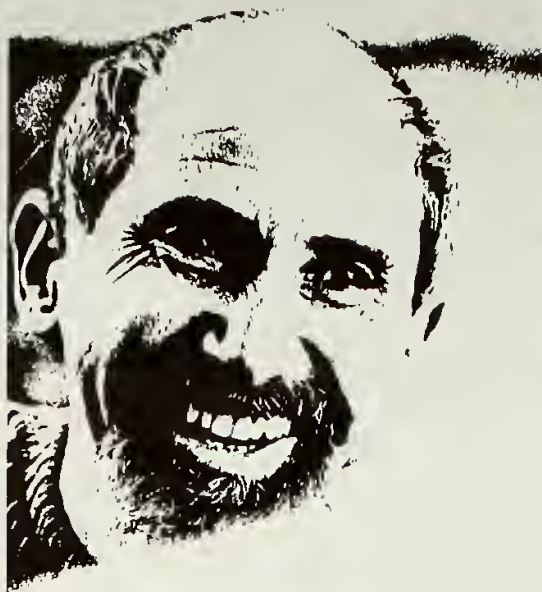
the pieces, in time, name themselves. literally, it is this thing. this living person coming into being. and so nothing is thought out in advance. the whole surrounding sea is one of unknown gestures; that's the broth we're swimming in. how do you touch in day-to-day? how do you touch outer perimeters which are a part of us, part of us personally and part of us as a whole? there's something aesthetically satisfying about this whole aspect of the subconscious that still—you know, it's worked its way into all of the arts, into the whole—it's gotten to be a socially acceptable kind of thing.

the subconscious—it's there. and there are things that start happening. i ask questions and i get answers, in different ways. it's how much you embrace that different zone, of correlations, of synchronisms. my life, more and more, operates and gears in that zone, waiting for little scintillations. the sculptures and drawings become like the media, the glue that holds one psychically together. it's about that which the life is woven and fit into. constructing, working in this manner, and then all these correlations and associations that start revealing themselves, by working in this seemingly haphazard way. i think what happens is that who i am starts to take a form. i mean creating, making, building, drawing; they're all ways of defining and delineating my realm, using the subconscious as the foundation. there's a certain truth there. the dream state. it's unfettered, there to be interpreted, and it's loaded with meaning, but i'm not into the analysis. the object of the drawing done . . . at that point i'm a common viewer, with no more insight than the next person.

i am plugged into this idea that the artist is the medium. literally, as it's passing through you; you've got to be mentally and physically in tune for these kinds of occurrences to take place. the intriguing creative activity is to go right into the vein of it. to take a scalpel and cut. what is the mechanism? how does this mechanism make for renewal? i can almost define what the intrigue is. it's like an organism . . .

the whole surrounding sea is one of unknown gestures; that's the broth we're swimming in. how do you touch in day to day? how do you touch outer perimeters which are a part of us, part of us personally and part of us as a whole?

*vitalism: the reason beyond question
joseph slusky in conversation with dale*



the idea is that the work becomes an overlay, and us in transition, beings in metamorphosis. not static, biologically and physiologically. nothing's static. the universe, everything is constantly in flux. taking that idea, and the subconscious, the idea of plugging into that whole sea of thought, of our whole genealogical past; how many chords can i touch? can i get back to when we were just protozoa? where's that in the picture; or dust from how many stellar explosions . . . the egyptian thing, five suns, and now, cosmologically taking us, to say "yes," this matter basically goes back to five burned-out suns. this whole thing about psychic link-up to the present, future, and past, to what not, how far does it go? what's to be revealed? the whole posture is one of knowing nothing. what's inside of me to be pulled out, and how much is there to be extricated? and then manipulating it . . .

it's like palms and palm reading. you can alter those lines by thought and feeling, you can start them moving around. i mean, a lot of funny things started happening to a lot of these pieces; what's the implication of this? it seems that if i immerse my whole visual field, it will alter what can be extrapolated from inside. but it is what is going on inside! that's the thing. these are readings; these metal objects become external fossilizations of internal processes. how does a shell come about? what's responsible for that shell in terms of the organism that is alive and living inside of that mollusk configuration? basically my waking hours are like something of a dream. my ideal state is to be just sort of . . . hip. if you believe it, it's real.

this is what we're made of: these weird little weaves and spider webs. it's about getting things to go out and happen in space in a pretty rapid way. things happen in space . . . the idea of us, of our flesh, our hands, our fluids, you know, ethereal things, effervescence, and the being transference of this to that harder substance. to fossilize; and what is the relationship between this organism and the structure that has come out? i don't look for associations. i just work. later, as the process goes on and on in time, these correlations start happening. the idea that if i walk around for three months with this little magnifying glass in front of my eyes looking at bugs, looking at anything, perhaps what goes on will start affecting what comes out. yes, the spaceship is on automatic, but at the same time the pilot can make some course adjustments.

cont pg 27

the intriguing creative activity is to go right into the vein of it. to take a scalpel and cut. what is the mechanism? how does this mechanism make for renewal? i can almost define what the intrigue is. it's like an organism . . . the idea is that the work becomes an overlay, and us in transition, beings in metamorphosis. not static, biologically and physiologically. nothing's static.



the idea of making something, of creating something, is literally making our self, mimicking the whole genesis of the organism.

revolution and evolution:

you can't have one without the other

high frontiers interview with paul krassner

h f: you're primarily known as a legend of the 1960s. what would you say that your legend consists of, in your own mind.

p k: what i'm infamous for is the realist, which was published from 1958 to 1974. it's like a resume for the radical has-beens employment company. also i was an original founder of the yippies and gave this phenomenon, which already existed, its name.

h f: would you say that when you started it off, was it more of a psychedelic warrior phenomenon or was it more of a left-wing political phenomenon?

p k: the phenomenon was the coalition of those two polarities. they associated with each other, dope being the medium. you could see it happening before your eyes. the straight politicians began to let their hair grow and psychedelic dropouts you'd see at civil rights rallies and antiwar demonstrations. it was like a new breed, hippies who had lost their innocence and new lefties who were getting turned on. it was already there, and it only needed a name. and it was the right name because it worked.

h f: it was very different when it first started than what happened around '69 and '70 and '71 with weather underground "off the pig," and that whole attitude, and then really different again, as they still exist.

p k: i guess all organizations represent the personalities of their leaders, and it's a different set of leaders.

p k: you used the word revolution. i didn't use the word revolution. that period represented to me an evolutionary jump in consciousness around the world. i don't really see any difference between revolution and evolution. you can't have one without the other. they're both a process. a revolution never ends, any more than an evolution. or, once a revolution ends, then it's probably a dictatorship, i would think.

p k: reagan got in, probably, through a series of political and cultural assassinations that lead to a mandate. when i perform on stage, i talk about the fact that the republican convention was at dallas, and then i add, at the texas book depository, on the sixth floor, to honor their roots. a lot of young people don't know what i'm talking about because they forget those details about the assassination of john kennedy. in effect, that was like a coup. i mean, nobody goes through all that trouble to get rid of somebody if you don't want to fill inbetween. so i don't know what they did to lyndon johnson to make him resign, a man with that kind of maniacal ego... but then, also, bobby kennedy and martin luther king and malcolm x and walter reuther and who knows... in one year, the three most socially active musicians died: john lennon, harry chapin and bob marley. now, it may be all coincidence. but when you have a book, like the cia does, about getting rid of cultural leaders as well as political leaders... if we can suggest to nicaragua to get rid of these people to get power, there's no reason we shouldn't do it on this side of the border.

p k: the cia was using lsd for experiments, to try and control people, and it backfired when people started doing it on their own, deprogramming themselves from the culture and then reprogramming themselves to a new focus. that became a threat to the economy even, in terms of... people were making their own clothing. they were sharing cars. they were making their own bread. the implications of this lifestyle, if it became a popular trend, was a threat to the economy. you know, who needs insurance if you have a large extended family where everybody takes care of each other. and the insurance companies practically run the country. they're the ones who get laws passed so that they don't have to pay premiums.

h f: do you think that the depression was created to stop that from happening. i mean, they must have reed mercure and fuller just like we did, and they could have said, "wait a second, we can't let this happen. bring back scarcity."

p k: i don't know. when i was in college, i passed my economics course by reading that. it's interesting. you look so optimistic, yet can be so cynical, or you can recognize that cynicism that somebody else might use. i guess i don't give them that much credit with manipulating the economy, but i guess that it's possible.

h f: it's my theory that the depression just sort of emerged to stop people from having post-scarcity consciousness. that seems to be the thing that was left behind from the late '60s, like in france in '68 and the yippies, white panthers, the kinds of demands that were raised at that time were very utopian, based loosely on the post-scarcity anarchism idea.

p k: there's a renewal now. do you know lee swensen, who talks about scarcity and he's started a thing in berkeley called the commons... he's teaching about paul goodman's work.

p k: just today on the news... i got a lot of work done so i rewarded myself by smoking a joint and getting a swiss almond vanilla ice cream and watching the news, which has become a form of entertainment even though, you know, it's about tragedy and comedy, they had a feature about ethiopia, the starving kids there, and they showed them. and i thought, well, there i am, i'm looking at a film of kids who are starving right now and still simultaneously enjoying my ice cream, and not feeling guilty about it because i see those kids when i'm eating the ice cream even if they're not on the screen. it's just part of your awareness, somehow, somewhere. also, when i see those kids and i'm not eating an ice cream, i'm aware of the ice cream. i suppose that's yin/yang. i never know the technical terminology for what i have learned by intuition. i didn't read my first book till i was 21 so that i have to go by what i have experienced 'cause i didn't know the names for anything. which turned out to be an advantage because you're not seeing it through somebody else's definition.

h f: they were sort of the original punks.

h f: high times in a way emerged from the yippies also, to the extent that it was tom forcade.

p k: well, tom forcade was essentially with the zippies and it really emerged out of his subsidizing the publishing effort with dope dealing, which would have been snitching to say then but now is...

h f: legendary.

p k: so i think that when he killed himself, something happened to their cash flow.

p k: they [psychedelics] were a catalyst to breaking down the conditioning of the institutions, the brainwashing of the culture. i remember when i interviewed leary when he was always talking about how it should just be a spiritual trip, and a lot of people just did it for pleasure. and we had this whole dialogue about... well, maybe pleasure is a spiritual trip. i mean, pleasure as opposed to irresponsible hedonism. i'm not sure exactly what irresponsible hedonism is. i guess it means using a rusty whip.

drug use evolves along with everything else. i took xtc the other day. so i might take xtc now, instead of lsd. watch them outlaw that because they want control. i think world war III is being fought in a way already, over which drugs are legal and which drugs are illegal. ultimately, it seems to come down to that. wars are even being financed on the basis of illegal drugs.

h f: what did you think of xtc?

p k: i vomited and had feelings of love, in that order.

p k: the realist started 'cause i felt like an alien without knowing the word for it. yet i never lost faith... i can't be the only one. and when i started doing the realist and when i started performing... like i performed at town hall just for realist readers and advertised only in the magazine. and they all came and you've never seen an audience looking around at each other like that, just to see what the other aliens look like. i mean, they were using the magazine as a touchstone.

revolution and evolution. you can't have one without the other. they're both a process. a revolution never ends, any more than an evolution. or, once a revolution ends, then it's probably a dictatorship, i would think.

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h f: what do you think about the yippies at this point? do you read overthrow?

p k: it has some important stuff in it. i've had my differences with the current leaders of yippie. it's different. i mean, they started out as zippies at first, anyway, and then became yippies. and the purpose of the zippies was to compete with the original yippies.

the best of the realist, by paul krassner is available through running press book publishers, 125 south 22nd st., philadelphia, pa 19103. \$8.95 plus \$1 postage.

something of the aphrodisiac character of *datura* is suggested by chimon mana, the jimson weed maiden of the hopi. like the taoist fox woman, she is conceived of as preying on males, eventually driving them insane. such traditions, telling as they are, have been largely ignored, however, in the ethnobotanic literature.

the genus *datura* is certainly the most problematic genus in the field of psychoactive drug plants. although its potent alkaloid content (atropine, hyoscyamine, and scopolamine among others) evoked much interest and a considerable literature stretching back to theophrastus, the taxonomy of the genus has been fraught with controversy. early herbarium samples were carelessly identified and voucher specimens often lacking, and as schultes and hofmann have stated, "if the taxonomy of the genus is still uncertain, exact knowledge of the chemistry, from a comparative viewpoint, is chaotic." (schultes and hofmann 1980: 273 f.)

the alkaloids of *datura* are generally associated with medieval witchcraft in the western imagination. most accounts dwell exclusively on its use as a stupefying agent or its anodyne, soporific, and deliriant effects. madically, it has been used for asthma, epilepsy, and, mixed with goose fat, as an anaesthetic healing poultice for burns and wounds. it figures prominently in cautionary tales on the ingestion of native plant drugs. everyone is familiar with the jamestown incident from which jimson weed derives its name and notoriety. hilderic friend describes the effect of accidental ingestion on british soldiers sent to virginia: "having eaten of it, they turned natural fools for several days and spent their time, some in blowing feathers into the air, others in a sitting posture grinning like monkeys, and others again pawing and fondling their companions . . ." (1883 i: 69)

although accidental ingestion can certainly result in death, controlled recreational use of *datura* is attested from antiquity onwards. dioscorides tells us that "the root being drank with wine ye quantity of a dragm, hath ye power to effect not unpleasant fantasias." (gunther 1959: 470) theophrastus recommends three twentieths of an ounce of the root be taken "if the patient is to become merely sportive and to think himself a fine fellow; twice this dose if he is to go mad outright and have delusions." (1977 ii: 273) giambattista della porta chronicling the experiments of the "otiosi" or aristocratic debblers/recreational druggies of 16th century naples, says that "a drachm of the root . . . will make men mad without any hurt so that it is a most pleasant spectacle to behold such mad whimsies and visions . . ." "but we will not tell of those drugs that breed it for ever, only those that may make us sport for a day, and afterwards leave no harm . . . prey make trial!" (1957: 219) he repeats the same caveats as dioscorides and theophrastus as to dosage: the dose trebled causes a permanent alienation of mind, and quadrupled, causes death.

garcia de ortega, reporting on its use in 16th century india in his colloquies, says "the natives of this country do not consider the taking of this to be dangerous, and many take it as a joke." (1913: 175) generally, though, across asia, it was regarded as a stupefying agent in the hands of robbers (penzer, sir richard burton, gimletta, g. de ortega, taverna).

datura looms large in hindu mythology, especially in association with the god shiva. thunberg in his travels (v. iv, p. 91) claimed that *datura stramonium* was native to java. in 1581 captain arkright, the explorer, learned of a coral ring of islets in the south pacific where the death flower grew: "hence it was named el banoor, or island of death. this flower was so large that a man might enter it—a cave of color and perfume—but if he did so it was the last of him, for, lulled by its strange fragrance, he reclined on its lower petals and fell into sleep from which there is no waking. then, as if to guard his slumber, the flower slowly folded its petals about him. the fragrance increased and burning acid was distilled from its calyx, but of all hurt the victim was unconscious, and so passing into death through splendid dreams, he gave his body to the plant for food." (skinner 1911: 30 f.)

datura: aphrodisiac?

alison bailey kennedy
christien ratsch



IT WORKS! SUPER PEYOTE DIET COLA



ILLUMINATI GENERAL
CORNHOLES
JERRY FALWELL'S
ASTRAL BOOY

DEAD MAN
GIVES BIRTH
TO 60 POUNO
SPACE MONKEY

WEIRD NEOPSYCHEDELIC DEATH
CULT UNCOVERED IN MARIN



SICKOS
STUN
LAID BACK
GENTRY

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BIZARRE
LDVE DRUG ORGY
RDCKS ESALEN



SWEET REVENGE
VIGILANTE CDWS
FIGHT BACK
AT MUTILATORS
—UFO'S FLEE
KANSAS IN DROVES
NEDPSYCHEDELIC
DEATH CULT VICTIM:



“...THEY MADE
ME LIKE IT”

LOVE-STARVED
JACKAL-HEADED
LIZARD PEDPLE
TERRDRIZE
PENTAGDN BRASS

PDPE IN A DITHER:
GLDWING RAM DASS
IMAGE APPEARS DN
SHROUD OF TURIN

LIZ TO WED
BILLIONAIRE
ARTIFICIAL BRAIN
TRANSPLANT
TEEN



contemporary american culture and the traditional culture of the lacandonians of southern mexico are practically polar opposites: the former is highly regulated, hierarchical, puritanical and imbued with a strange blend of religion and military interventionism known as the "superman" ethic; lacandon culture, by contrast, is wholly anarchical, laissez-faire, peaceful, and profoundly ecologically aware, but for all their striking differences, the two cultures share at least one trait: a symbolic link between the presidency and a useful bathroom commodity.

△ △ △

the lacandonians use the word "wes" to refer to both "government" and "president," the puppets and stooges of the government are labeled "ba wes" or "the things of the wes"; since hierarchical-style governments are unknown to the lacandonians, the word for the head of such a government is necessarily a loan word from spanish, the language of the conquistadores and the destroyers of native american civilization, the spanish term "juez," "law," became "wes," "president" government, "a lacandone proverb runs as follows:

tu wolo wes u tus

"all presidents/governments lie!" the local government of the mexican state of chiapas is supposed to oversee the lacandone indians, the capital of chiapas is the city of tuxtla gutierrez, for the lacandone tongue it is quite uncomfortable to pronounce "tuxtla," thus, they transformed this alien word describing an alien world into "tus-la," lit. "lie-shit."

generally the lacandonians don't feel ashamed in naming parts of their life in a most explicit way, but sometimes they like to use another expression instead of saying "i have to go to the toilet":

bin in tsikal yete wes

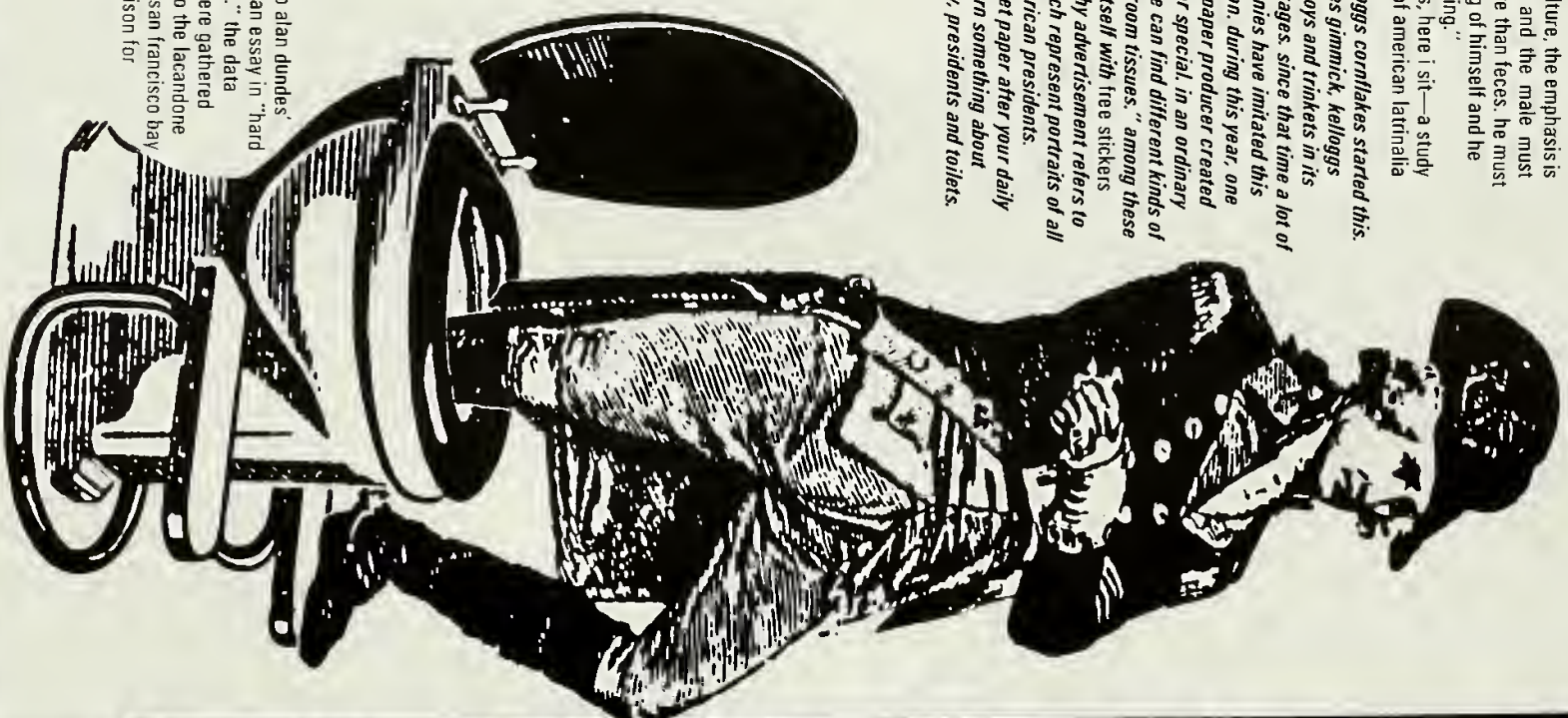
"i'm going to talk to the president" this will be accompanied by the sly grin of a trickster...

the toilet of the lacandonians is just a fallen tree trunk in the rain forest. in a squatting position, one releases his feces while contemplating the leafy canopy above, before the "audience with the president," the interlocutor grabs a corn cob from a huge pile of such cobs that is kept in the "god-house" or sacred precinct for precisely that purpose, this he carries with him to the tree trunk where it serves admirably as a toilet paper substitute, these corn cobs are called "u che il's ih' wes" or "the pencil for the president."

"in american culture, the emphasis is on productivity and the male must make something of himself and he must make a living."

alan dundes, here i sit—a study of american latinalia

perhaps kellogg's cornflakes started this, as a kind of sales gimmick, kelloggs included small toys and trinkets in its cornflakes packages, since that time a lot of different companies have imitated this obscure invention, during this year, one american toilet paper producer created something rather special, in an ordinary supermarket one can find different kinds of so-called "bathroom tissues," among these one advertised itself with tree stickers inside, this catchy advertisement refers to the stickers which represent portraits of all 40 glorious american presidents, using this toilet paper after your daily duty you can learn something about american history, presidents and toilets.



note: according to alan dundes' definition, this is an essay in "hard core ethnography," the data presented here were gathered during fieldtrips to the lacandone jungle and to the san francisco bay area, thanks to alison for improvement

videom: repo man

repo man always intense, only an asshole gets killed over a car, never broke into a car, never hotwired a car, consequently pablo picasso was never called an asshole, normal people normal people normal people spend their time getting out of, there ain't no difference between a flying saucer and a time machine, the more you drive, the less intelligent you are, they look like sausage, thank for the ride, what, here, familiarity, lattice of coincidence, plate of shrimp, flying saucers, specifics, otto, the past, i don't want to learn, of course, napoleon, what's in the trunk? please be frank, my credit is spotless, vacuum, sir? check the trunk.

remember when your father told you, "only an asshole gets killed over a car"? you don't? maybe it was just me, i think my old man told me something like that when i was a young tad, and now (segue), the chief reposessor of the helping hand assistance corporation intones that same homily in the film repo man, i love this movie, see it for my dad.

written and directed by alex cox and produced by jonathan wecks and peter mccarty (with former monk michael nesmith an executive producer), this flick fluxes and tumbles with alien energy from opening credits to a positively inspiring climax, all without the assistance of a megabuck budget.

cox weaves a car-load of concepts, from et's among us, to the haplessness of our generic reality, into a psychedelic tapestry of good, clean tweaking-man's cinema, the story line concerns otto, a "white suburban punk," played by emilio estevez, who finds himself drawn into a series of tense and hilarious rites of passage into the select fellowship of repo men, the crew of the helping hand, an automobile repossession establishment, bud, his mentor and chief repo man, assists him on the path, and provides the alcohol and speed otto needs to rip the cars.

we're talking masterful understatement here, as cox and company lead us on a tour of the auto graveyard section of southern la, it's a nice place, peopled by derelicts (who are torched by the authorities when they die on the streets), cie buffoons (mirrored sunglasses, grey suits, the works) and a gaggle of keystone kop punks, scurrying from crime to crime, fueled on bulky nitrate and generic beer.

i, ron hubbard, tv, evangelists, homicidal security guards, they all get the spear in this flick, there's even a shaman rag man, played by tracy walter, who steals the show at regular intervals, his rant on flying saucers and the nature of reality made me giggle and scratch myself.

CAR-FRESHNER®

repo man
1 hr. 33 min.
edge city productions

the cast is pleasantly ensconced in their roles and the production has a distinct repertoire feel to it, no doubt due to a light touch in the direction, veteran actor harry dean stanton, as bud, dishes out your basic tongue-piercing-cheek satire with aplomb and spare delivery while estevez plays bad-boy-gone-worse to the max, olivia barash, as jella, the zealous cia lady in pursuit of aliens, and fox harris, as j. frank parnell, the lobotomized inventor of the neutron bomb, also put in fine performances in their supporting roles.

the special effects by robby knotts add to the '50s science fiction film patina while the photography, directed by robby muller, makes brilliant use of urban nightscape images, surreal for real, filmed for the most part with available light.

nudged on by a score delivered by the plugs, with aural visitations by black flag, happy animals, suicidal tendencies, juicy bananas, fear and an original giddy pop theme, repo man is the space age mutant celluloid statement to date, probably.

will unterlieb

"mists of avalon"

marion zimmer bradley

jeff mark

one of the more interesting things about science fiction (or "speculative fiction" as some will have it) is the use that many authors have made of it to make political or philosophical statements. This is the essence of the so-called sf "new wave" of the '50s and '60s, led by such authors as harlan ellison and john brunner. a slightly more recent development is the subgenre of sf that i would like to call "feminist sf." these are stories that lead the reader to consider issues of the relationship between men and women, or that otherwise deal with what would be considered feminist issues. while there are several men that write what could be considered feminist sf (it is by no means rigidly defined), the leading feminist sf authors are women such as ursula k. leguin ("the left hand of darkness" and "the word for world is forest"), with "mists of avalon," marion zimmer bradley could lay claim to be the most widely read of this subgenre. ("mists" spent over three months on the n.y. times bestseller list.) while not precisely science fiction, bradley (best known for her "darkerover" series) has produced a tour de force unmatched, perhaps, since "dune."

"mists of avalon" is a retelling of the king arthur legend, while that is no big deal in itself, bradley gives the story a novel twist that places it firmly in the "feminist sf" category. "mists" is the arthurian legend as told from the point of view of the women involved. this is no "sword in the stone," in fact, that version of the story is not even mentioned. "mists" is nothing less than an allegory of the transition of britain from a pagan, celtic culture to a christian, saxon one. bradley has apparently done her research quite thoroughly. from what historical evidence has been discovered, arthur was an actual person, and lived somewhere in the fifth through eighth centuries. this was, indeed, the period during which the catholic church drove the goddess underground. all the well-known players are here, although the spellings of their names are not quite what we are used to. avalon is the name of the island upon which live the priestesses of the goddess. the holy isle of avalon is almost totally surrounded by a lake, and led by the high priestess of avalon, the lady of the lake, the lady viviane, viviane's sister, igraine, has been married off (at the tender age of fifteen) to gorlois, duke of cornwall, a christian. they have, as the story opens, a four-year-old daughter named morgaine. ambrosius, the high king of britain, is old and without an heir. when ambrosius dies, all the dukes and kings of britain meet in

londinium to choose a new high king. gorlois brings igraine along for the trip, and the plot thickens as igraine and uther pendragon meet and fall madly in love at first meeting. gorlois is suspicious, but uther is chosen high king, and gorlois keeps his peace, for a while. but the vision that igraine has, of her and uther being soulmates from some other, ateleantean world, is too compelling. convinced that igraine has betrayed him with uther, gorlois renounces his oath of fealty to uther, and, in the inevitable battle, dies, unaware that gorlois is being killed in battle, uther and igraine allow themselves to do what they had been accused of doing all along: they marry. soon after, and shortly after that, arthur is born.

a few years later, morgaine is sent to

avalon to be trained as a priestess.

morgaine now becomes the focus of the story, as the "mistress of magic." as a young woman, morgaine is sent to dragon island to participate, as the virgin huntress, in a great marriage, in which a young prince, through sex with the priestess/goddess, marries the land, and pledges his life to its protection. to their mutual shock, the young prince turns out to be arthur. morgaine, as a priestess of avalon, understands that they have acted, not as

morgaine and arthur, but as virgin huntress and king stag. arthur, however, was raised a christian in uther's court, and feels he has committed a grievous sin. morgaine then returns to avalon, where, in one of several amazing scenes, she embroiders a scabbard which, through the magic of her sexuality, will protect whomever wears it. arthur is to be given this scabbard, along with the holy regalia of avalon (a plate and a chalice) and the sword excalibur, a magical sword made from a meteorite, not from iron ripped from the bosom of the mother. he pledges to protect and defend avalon and its people. shortly thereafter, uther dies, and arthur is crowned high king.

the reason avalon needs this protection is because the christians are taking over. ever since the romans were there, and since the christianization of rome, the catholic priests had been urging the kings to declare britain a christian land, to destroy the sacred groves, to drive the "evil" goddess out of britain forever. bringing arthur and morgaine together is part of viviane's plan to ensure that a son of avalon will be high king of britain, and so will not let the priests impose their vengeful, "my-truth-is-the-only-truth" god on the followers of the goddess. she reckons not, however, with gwenhwyfar, whom arthur shortly marries.

flashbacks: a compendium of neopsychedellic garage rock

barry st. vitus

being a dj at an "underground" radio station definitely has its advantages, and one of the major ones for me personally has been being exposed to a veritable plethora of garage bands playing psychedellic music. this return to the psychedellic frontiers has been coming on slowly but surely for at least the last four years and is just now cresting a wave that can no longer be ignored.

i've always found it rather interesting that the music that one hears on commercial radio is hardly ever the music that i see being played in people's houses and car tape systems. the emergence of mtv several years ago did a positive thing for some "new music," in getting a lot of these unknown bands airplay in commercial-land.

the sound and style of radio all over the land has been influenced by the mtv phenomenon and many tv channels have added their own video dance shows to cash in on the fad. it's all become very, very cliched however. some of the best psychedellic music happening right now is by groups that most people have never heard of because they are in the underground and never get any airplay, just like "punk rock" and reggae are pretty unknown to the masses. yes, there's a lot of great music happening out there that most people never suspect exists.

the following albums are a few of my current faves and i recommend each one as a "must-have."

the pandoras—voxx records. alas! this all girl band has already broken up right after the release of their first record. it's about time. there's something for every taste in these 12 songs. great psychedelia, surf sounds, and even a couple of hardcore sounding numbers. lead vocalist and writer paula pierce sounds as raw as gargled glass and the great keyboards and guitar work by the other ladies will never get them confused with the go-gos. (also, keep an eye out for their great 7" four song ep on moxie.)

plan 9—dealing with the dead—international midnight records this 8 piece group from new england totally blows my mind! i loved them from the first moment i heard them and people who have seen them play say that they are incredible. their "keep on pushin'" is a classic follow-up to the seeds' "pushin' too hard," and they have a very traditional sound that sounds like you've heard it before but can't quite put your finger on. the first album has an interesting 12 minute song called "frustration" that is a real throwback to the long jams of the '60s. poor distribution makes

these hard to find, but with persistence and the help of a record-finder service, you will be well rewarded for your effort.

other neo-psychedellic bands to check out include the miracle workers (a great 4 song ep on moxie), the prisoners, clapham south escalators, yard trauma, the vipers, green on red, plasticland, the fuzztones, the sicksee boys, the chesterfield kings, the eye of mind, the stingrays, barracudas, lyres, outta place and electric peace. these are some of my very favorites and i can recommend them all whole-heartedly.

the best way for one to get a good taste of these groups is to buy some of the many great compilation albums that abound. one of my favorite series is called "battle of the garages #1 and 2."

these are on the voxx label and have up to 16 bands on each album, plus extensive liner notes on the groups with their addresses.

they claim that #3 and 4 will be out this summer, but i'm still waiting. the jacket covers of #s 2, 3 and 4 will connect together into a single picture. we are forewarned, these guys are obviously really into this and have produced a sterling series.

"the rebel kind," a "collection of garage rock and psychedelia," came out on sounds interesting records at the beginning of 1984, features 14 groups, and is an interesting collection.

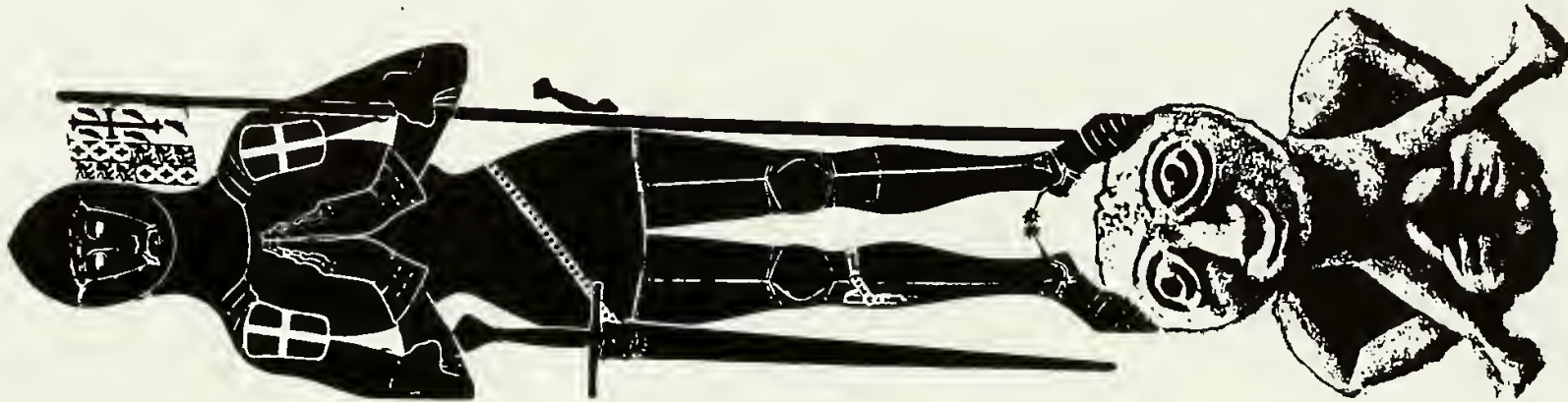
the "train to disaster" compilation came out in '83 on bona fide records and offers 13 groups to melt your mind. group addresses are also included for your further pursuit thereof. the best thing about these last four albums is the fact that many of the better bands like plasticland, sicksee boys, mad violets, yard trauma, the miracle workers and the fuzztones are on 2 or more of the albums. there are also great series like highs in the mid-'60s, and mindrockers, that are great comps of original '60s groups, mostly unknowns.

for those of you ready to plug into the scene and wish more information on neo-psychedelia, there are some magazines that you should sit down and write to. they are: midnight records, dept. o, box 390, old chelsea station, ny, ny 10011

innervoid, 932 northern ave., hagerstown, md 21740 sense of purpose, box 897, ny, ny 10009 inner mystique, 314 1/2 maple st., stillwater, ok 74078

i sincerely hope that you enjoy your new discoveries and turn some of your friends onto this new scene. in the words of the poet (j. morrison) "music is your only friend, until the end!"

may all your flashbacks be happy ones!!



cont pg 25

the longer an authoritarian organization exists, the more snafu you have, the more miscommunication, the more disorientation, the pentagon is a sacred discordian shrine because we feel the spirit of pure chaos is more visible there than anywhere else because of the authoritarian structure.

i think the past is mostly fiction, the akashik records, like most libraries, are mostly fiction, that's also true of memories in general, i think i came into existence one second ago.

there are two kinds of people, neophiles and neophobes, neophiles are lovers of new things, they're always excited about new things, they're always tuned into new things, they always want to get the newest... the latest news, the latest discovery, the latest breakthrough, the newest art form, the newest innovation in music... whatever, and then there are the neophobes, who are afraid of everything new, and i think that this division has existed in the human race since cro-maggon times, i think we'll eventually split into two separate species, the neophiles will remain on the earth and the neophiles will go into space, and it'll be two quite distinct species.

i guess that was crowley's historical function... to democratize debauchery.

i'd like to say a few words in favor of intelligence, i've already rapped about that a bit, but it's such a despised quality on this planet and stupidity has been glorified so much that i would like to balance the books a little by saying a few good things about intelligence... not that i want to put stupidity down entirely, it's been around so long, it must have some evolutionary function, but the fact is intelligent people do have more fun, because it's more fun to solve your problems than to be stuck with them forever, the more intelligent you become, the more you see the advantage of becoming more intelligent—so you never get bored, you've got a perpetual challenge, that's why intelligent people tend to live longer and be healthier, because life is so stimulating to them, dumb people are bored most of the time, so if you want to have more fun and be less bored, it's to your advantage to become more intelligent also, as kinsey pointed out, intelligent people have much richer sex lives, people of low-to-moderate intelligence, in kinsey's original sample, consummated the sex act in a minute and a half, whereas intelligent people can take anywhere from a half an hour to eight hours... if they're tantric masters, also, it's an interesting genetic fact that intelligent people are better looking than dumb people and this may well be one of those circular causal processes, if you become more intelligent, you'll probably become better looking too, eventually, because you'll glow, you'll be radiant.

part two comes from an interview done by charles ferris on the occasion of one of wilson's recent visits to berkeley (the now lives in ireland), r.a. wilson's books include the illuminati trilogy, schroedinger's cat (a trilogy), cosmic trigger and the earth will shake, coming soon is a book called coincidence, which will be the author's reflections on james joyce.

there are so many similarities between aleister crowley and frederich nietzsche, one of the most interesting is the idea of the higher self, long before crowley, nietzsche said the higher self was not within you but above you, in one of his early essays, he talks about the higher self as something that can be approximated by thinking about who you admire throughout all history, and all of these people are aspects of your higher self, the self that you are trying to become, whether you know it or not.

[nietzsche and crowley] both had a tremendous contempt for the idea that life is basically bleak... they were both buddhist heretics, actually, they went beyond buddhism in a way that is really unique to the two of them, it's hard to find anyone else in history who quite sounds like nietzsche or crowley.

i really have a lot of contempt for the kind of intellectual who spreads pessimism, it's like poisoning the water supply,

nietzsche wrote in thus spake zarathustra:

"who among us is not a mindless accident? do not cease striving to be more than a mindless accident, a creator, a willer, a future himself and a bridge to the future, and also a cripple who stands by the bridge, all this is zarathustra," well, all that was nietzsche, and all that was crowley, and that's me.

my attitude has always been more scientific than occult, i don't believe in astral bodies... that is, i don't find the term "astral bodies" very useful, so i try to find more useful scientific terms for experiences like that.

i would say that 75 percent of occultists are pretty dumb and the other 25 percent are fairly interesting people, and they are very much interested in finding scientific explanations, a lot of them are in the computer field, that's astonishing, i found this in california, texas... in new england.

they're very interested in scientific explanations... why is it that if you do a ritual, strange coincidences happen in the following week?

most mystical traditions don't have any way of correcting the bad imprints on the early circuits... which is why you get lots of people who are very enlightened in a certain sense, and who are very underdeveloped neurologically in their lower circuits, people should have some sort of psychotherapy before they explore the higher circuits.

i'm always studying joyce, and i'm writing a book about him, it's called coincidence, it's about how joyce used coincidence in the writing of finnegan's wake and all the amazing coincidences that occurred in the real world as he was writing about coincidences, samuel beckett, who knew joyce personally, said that coincidence was the essential feature of joyce's universe.

i write because there's nothing else i want to do so much, we're all transceivers, integrating our own gestalts and passing it on to as many people as we can, i'm only one part of the network.

i have a very special fondness for schroedinger's cat probably because it got more bad reviews than any other books, i think it's the one book that presents all of... my whole life, everything i've thought and felt, experienced.

i tried to make the exercises in prometheus rising as gentle as possible, i left out a lot of the rougher exercises that i have done myself, i didn't want to scare anybody, the thing is, you can't tamper with your consciousness without scaring yourself, the thing is, these were deliberately designed to be gentle exercises, a rough one is giving up the use of the word "i" for a week.

mckenna continued

literary flash: a novel of great skill and humor has reached my attention, the gates of fire by elwyn chamberlain, north atlantic press, this is a book about survivors of the journey east, i always dreamed myself about writing a novel that would capture the madness of heads in asia, chamberlain has done it, this story of rich freaks who decide to import a million hits of lsd into india is an absolute jaw dropper, there were at least two scenes which had me pacing back and forth as i read, must reading for anyone planning any kind of seem in india, or even a vacation, warning, tantric sexual practices, and the ordinary kind too, are explicitly described.

politics: not a word from the podium of the demo convention on the subject of space exploration or the proposed space station, the oldest capitalist party on earth has nothing to say about space and no commitment to it, space based energy recovery and materials processing is capitalism's best bet to save its expansionist ass, mondale is against the space station, he was an early foe of the shuttle too, he has many contacts among the lumberjacks... meanwhile the fascist parti is gunning for space with our 200-year-old leader sounding like all those buck rogers comics did some good, so the military will go first, i'm resigned to the guns going first, maybe it means war is being lifted off the planet, hope, the pretierite that tom pincheon talks about.

exploration: out on the rim the other night i asked for the big picture, forthcoming as always the vision opened on two galaxies, each the size of andromeda, spiral, perfect, hung in immense velvet darkness, they were in the act of collision, one passing perpendicularly through the plane of the other, human beings and psilocybean mushrooms, the interpenetration of two sentient species, evolved on different worlds, with different histories and different dreams, now in telepathic immersion, each in the unconscious of the other, each eventually fated to recover its equilibrium and to sail on alone deeper into its own unfolding, but perhaps for a million years now we will share each other's company, a psychic love affair that stretches between the stars of inner space, courage is the fuel of the historical engine, and the tying saucer, look to the skies.

z&g continued

gracie: for example, in my case i have used a trance technique with mda and lsd to confront maternal programs, i got visions of how my mother treated me, how i reacted to my mother, and had a full giving-birth-to-myself experience, the visions and ideational content were such that i could apply that information to fixing behavior that was obviously neurotic, behaviors based on misunderstandings that developed at this particular point in my personal history.

zarkov: a technical note: we usually start with 100-300 micrograms of lsd, upon feeling first effects, we take 75-125 milligrams of mda, since mda is often cut, this refers to pure mda, the mda-lsd combination structures the personal information that you often get fleeing glimpses of on lsd alone, the mda makes it directly personal and puts it into a context that you can relate to.

the testability of all this strange stuff is "can you use it?" we've never gotten voices raving, saying "you were the high priest of atlantis," it's fairly mundane and believable, yet, when it's information about yourself or your friends, it's psychological and behavioral insights that you had been unable to obtain otherwise, by putting these insights or directions, so to speak, into action, they work! i mean they work in the everyday world, you apply these insights by behaving that way to your friends and the specific problems that you were having disappear and you are a happier human being.

gracie: it's [mda-lsd] an oracular sort of approach, you develop your mind set and setting—you ask the question, about the problem you are trying to solve, then you can go in seeking whatever dietary or entity will show up to give you information or show you useful answers.

zarkov: our familiarity with mda came about via a picaresque route, we used to be associated with a variety of sex clubs, one of the most popular drug combinations at parties was mda and speed or mda and cocaine.

gracie: mda and cocaine, a terrible combination! blah! what you get is the friendliest dinosaur you ever saw in your life, you take this vicious tyrannosaurus rex and make him cuddly and erotic and you've got the idea, i remember a scene involving someone in a monacle, a white

silk scarf, a nazi helmet and a cockring... truly bizarre.

zarkov: mda can make you feel erotic, the neurophysical side effects of mda are similar to the neurophysical effects of sexual arousal, it also causes, particularly in women, water retention, especially in the breasts and buttocks, it's also a drug that confuses you enough so that when your body says "... well, physically i feel like i feel when i'm turned on..." your mind replies, "i must be turned on..." at the same time, it makes everything, especially other people, appear much more beautiful, so if you're in a sexual setting, like a sex party, the results can be amazing, the first time i witnessed the mass consumption of mda at a sex party, a usually relatively shy woman stood up and said "... there are six horny, hopped-up women in the hot tub and we hope there are some men who want to fuck us!" to lead the party off, that sort of behavior in the right setting is not atypical of mda and uppers.

one warning, however, all methoxylated amphetamines—mda, mdm, mmda, etc.—are fairly poisonous, depending on who you believe and which drug, the lethal dose is between 500-1600 milligrams, there is also considerable individual variation, so be careful! one of the things that we have found is that the more psychedelic each substance is by itself, the more interesting the effects when you combine them, when you get to some of the later shulgin drugs that are more specific in terms of action, these drugs become less interesting, at least to us, we would like the widest range of effects that we have a chance of controlling.

gracie: i talked before about developing your set and setting, we used a variety of self-developed rituals to modify the setting, we use music; i use dancing a lot, it's a question of personal preference, since we both have strong musical backgrounds, we've used music to structure trips or to provide a framework within which the more profound effects can take place, it can be used as a control if things get particularly freaky or wild, my dancing grows out of the drugs and the music, in my case dancing is a way of conjuring up entities, of using it as a way of putting myself in an altered state of consciousness on top of the drug or in addition to the drug to produce a predictable possession or entity-contact-type effects.

aphrodisia continued

this tale seems to derive from the *datura stramonium* or poison tree of java which dr. harsfield described in vol. 7 of the transactions of the batavian society, the homeopath, dr. poulson, describes the effects of the perfume of the flowers of *datura arborea* left in the room two days: in a self-proving, "a very strange feeling of pleasant and easy comfort as if scarcely touched the earth with my feet, as if they were floating in the clouds... slight vertigo... found myself in a most beautiful atmosphere, bright and calm as the sunlight at noon." (allen 1876: 68) the perfume, described variously as "foetid," "sickeningly sweet" or "delicious," emanates from the bush at night, according to german folklore, sleeping under a thorn apple at night will induce vivid sexual dreams (this has been confirmed by one of the authors).

in all these accounts, the aphrodisiac potential of *datura* emerges only by inference and between the lines. john pachey in his complete herbal of physical plants (1694: 141) states "and wench's give a dram of it to their lovers, in beer or wine." gercia da orta says "those who take this medicine lose their heads, they always laugh and are very liberal." (p. 175) parkinson relates that "east indian lascivious women perform strange acts with the seed giving it to their husbands to drink," and finally, acosta reported the use of *datura* as an aphrodisiac in the east indies in his tractado de las drogas in 1578. (schultes & holmann, 1980: 283)

the epithet "love apple" or "devil's apple" was applied to both mandrake and *datura* (friend 1883 f: 69). mandrake was, of course, the most celebrated aphrodisiac from antiquity through the renaissance. another legendary aphrodisiac was "hippomanes," an excrescence found on the forehead of a newborn foal, or, alternatively, the genital effluvia of a mare in heat, john gerard compares the effects of *datura* seed to mandrake, and, citing theocrates, refers to *datura* as a vegetable hippomanes. (1633/1975: 348)

if little has been explicitly recorded about *datura* as an aphrodisiac, still less is known about the synergistic effects of cannabis admitted with *datura*. john gimlette records that "datura flowers are sometimes mixed with 'ganje' in preparing 'majun,' a narcotic sweetmeat made with clarified butter, sugar and bheng, the mature leaf and smaller stalks from plants grown on the lower hills of the punjab. (1915/1971: 219) mohammed murebit in a recent book called m'hashish described a decoction of *datura* flowers and coffee which in the male produces a long

under the genus *brugmansia*) with one gram of hash (especially of the kit variety), or female cannabis bud, to be reasonably psychoactive and a stimulating and effective aphrodisiac. readers may experiment with different species of *datura*, including the ornamental varieties often seen in berkeley gardens. these varieties remain largely unexplored phytochemically, the seeds and roots should be avoided as they are generally the most toxic parts of the plant (in the unlikely event of toxicity, an antidote is glycyrrhiza glabra, licorice root, perry 1980: 382.) various herbs might be combined with the basic *datura*/dope combination such as mint or damiana. the authors would be exceedingly interested to hear the experimental results of readers who might wish to test this combination on themselves. comments and findings can be communicated to the authors in care of high frontiers. pray make trial!

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z8g continued

we also use sex, the sex is partly because of the accident, or synchronicity of our being in the sex business for awhile, also we found that many of the explicitly tantric techniques are effective in the same way as the music or the dance, not only for controlling a trip but for sending it in a specific direction or getting higher so that you get more profound effects from the drugs. another option that we would recommend is to make up your own religion. we use a modification of a goddess-type religion...

(to be continued next issue)

mists continued

forever, the peace that arthur brought to britain degenerates into barbarism, the church becomes the last refuge of civilization, and the saxons become the dominant people of britain.

morgaine resigns herself to what has become increasingly apparent is the true will of the goddess, that nothing is forever, that avalon's time in this world has ended. morgaine's magic worked best when she was in true harmony with the goddess' will, and realizes that the reason all her plans failed is that this is the way it's supposed to be, and that the world will return to the goddess only when the proper time comes again. she fades into the mists with avalon, content that she served the goddess as best she could. at 875 pages, "mists of avalon" is not so much a book as a project. it probably could have been a little shorter, but then so could mahler's tenth, the dialog is typically stilted quasi-elizabethan ("too long, i fear, was he fostered"—did people really talk like that?) but this is nitpicking. i loved this book, and would have read it straight through, had i been able. the magical scenes are captivatingly vivid (as when morgaine merges consciousness with a wild sow), and are by themselves worth the price of admission. disbelief is not only easily suspended, it's positively revoked by the power of bradley's imagery. the magic comes through so strongly as to be a bit scary. "mists of avalon" is a masterpiece (mistresspiece?) of the first order, and the most outstanding reading experience i've had in quite some time.

or combination of psychedelics: the visuals were interlocking sinusoidal patterns arranged in a japanese chrysanthemum pattern that filled my entire visual field, the pattern was ever-changing and the colors of the individual patterns changed independently of the underlying pattern. the colors were intense and came in a magnificent variety of colors: metallics, monochromes, pastels, each flickering in and out of existence as if obeying some undetected ordering principle.

an idea came into my head that i was seeing the "true universe" or universe as it really exists. that is to say, i was seeing directly the vibrations of every particle in the universe that "i" was somehow in contact with. "i" was directly "seeing" the universe without ordering it into an arbitrary reality tunnel—i.e., perceived "solid, objective reality," the visual pattern seemed to be a sort of m-dimensional fissajous curve formed by the intersection of "i" with the shock wave of space-time causality.

the carrier wave remained strong throughout the experience, while definitely the same type of phenomena as the carrier wave heard under the influence of psilocybin mushrooms, the dmt carrier wave was much louder than even the loud carrier wave heard under the influence of ten grams of very potent, dried stropharia mushrooms. also, by comparison to the mushroom experience, the carrier wave sounded as a "purer" tone—i.e., the sinusoidal component dominated the buzzing component. my throat was too sore from the harsh smoke and the control of my breathing was hindered by the intensity of the experience, so i was unable to sing or even generate a solid tone, to attempt audio driving of the visuals.

definitely far out and very impressive!

you start off with something . . . an atom, for instance—in this case, it's a mercury atom. and the mercury atom emits 2 pairs of photons at once, and they go to different photon detectors where they are detected and their polarization is measured at these separate detectors. and bell shows from the experiment that there is no way this experiment can be explained by a local reality, even though the results are local. it's as though these two photons were together in the mercury atom. they go and they separate at the speed of light, going in opposite directions, and they go on and on and on. they can go to either side of the galaxy. but however far apart they are, they're in instantaneous communication, according to bell. and he can show this from the data of this experiment. these photons are so tightly coupled together, their correlation is so strong, that the correlation cannot be explained by a local underlying reality.

[to prove that two photons are communicating with each other] bell uses a very simple form of proof called *reductio ad impossibile*. it's related to *reductio ad absurdum* except that what you reduce things to is out-of-sight-impossible. what bell does is he just assumes that this experiment can be explained by any local reality whatsoever. so he assumes locality, goes through some very basic mathematics having to do with the results of the experiments and ends up with one plus one is three. so that means that this assumption that reality is local is wrong.

i'll say a little bit more about the experiment. we have this mercury source. it looks like a san jose streetlight. it's a mercury vapor source that's glaring. mercury emits two photons, a purple and a green one, and they can be arranged to go off in opposite directions. each atom emits two photons, that's the key to this. you get a paired situation. then these photons go off and in their path you put a calcite crystal, and what calcite is . . . it's a birefringent mineral and it divides the beam in two. now the beam can go up or down. it has two indices of refraction, it's measuring the polarization in some sense. so you have a blue beam going in one direction, hitting the calcite going up or down. and you have counters in the up and down end of each of these things. you measure for each event whether the green goes up and the blue goes down or the blue goes up and the green goes down. you just measure these things. and you get something called a correlation function. whenever the blue goes up and the green goes up. whenever they go into the same channel, that's called correlation. when they go into different channels, that's called anti-correlation. what you measure is the percentage of correlation.

now the calcite crystals have an axis pointing in a certain direction. when these axes are aligned, when they're both pointing up, these photons are perfectly correlated. whenever one goes up, the other goes up, and whenever one goes down the other goes down. . . 100% correlation. now as you gradually turn the axis of the crystal from one place to another, the correlation is lessened, until when the axes are at 90°, then you get total anti-correlation. and inbetween, there's variations. and it's the nature of these variations that bell looks at. and he shows you that the variation . . . i'll tell you what it is . . . at one o'clock, when one is at one and one is at twelve, it's 75% correlation. and when one is at twelve and one is at two . . . when there's two hours difference, the correlation is 25%. so as you go around the clock . . . when they're both at twelve, you've got 100% correlation. at one o'clock, 75%. at two o'clock, 25%. at three o'clock . . . 0%! that doesn't sound very dramatic, but it is.

maybe i should say what physicists response to this is. let me re-explain bell's theorem in terms of this experiment. bell says that any reality underlying this experiment has to be non-local. these statistics, these correlations, can't be explained by a local reality. so there is a very large group of physicists who say . . . "o.k., reality is non-local. bell proved that. therefore there's no reality."

they want to hold on to locality. that's a very important principle in physics. so in order to hold on to locality and bell's theorem, we will ditch reality. can you imagine that?! here these guys are at university positions saying, "well, we've got this choice here, guys. this guy from switzerland . . . has come up with this theorem and we either have to give up reality or locality. which is it going to be?" so they get together in their seminar rooms and they decide, "o.k., it's going to be reality."

it [bell's theorem] appeared in scientific american under the latin byline, "ese est principe," which is "to be is to be perceived." it talked about bell's theorem and the epr experiment, and the conclusion it gave—as the orthodox view—was that there is no longer any objective reality. reality is created by the observer. there isn't anything out there. but as soon as someone does an experiment, there is. that's the orthodox view. it's just to deny reality and this problem will go away.

there are about six different realities that bell's theorem makes possible. none of them are ordinary. they're all preposterous. but you get to choose.

the thing about physics, where it differs from philosophy, it may be possible to put some of these things to the test. one of my fantasies about this is, for instance, that video cameras are competent to be observers. and one of the things about life so far on this planet is that people have been pretty shoddy about reporting their descriptions of things. we've been just sorta loose, talking, sharing experiences. if my experiences don't seem to jibe with yours, well, maybe my memory is wrong. but now we have video cameras, and all these tape recorders, and everyone's got them because they're so cheap with the transistor revolution. suppose you have half a dozen video versions of a scene and they don't jibe? you very rarely—unless you're a tv network—have many cameras on the same . . . [questioner: "like a football game."] like a football game. [questioner: "when one guy scores a touchdown and the line judge says he didn't."] that's right! there's always things like that happening in reality. you say, "well, the tv camera saw the objective reality and the referee didn't. so we'll trust the tv camera." well, suppose it would happen someday that tv cameras begin not agreeing. i have a name for this. it's called "consensus domain." [the idee] that there are little regions where reality is the same for everyone, but there are other regions where it's not. and if you have two tv cameras that are in different consensus domains . . . perhaps they're owned by people with different views about the world . . . in the network studio, i would think that those cameras are all in the same consensus domain. they're all owned by the network and they're all there for a particular purpose. so it's important for them to agree on the particular reality they're looking at. but people coming at it with their own private cameras now, may be able to pick up, on tape, different visions of the same scene. then what will we do? how would we interpret that?

so, why is there this consensus reality? i'll tell you how physicists deal with that. they deal with it as a work-in-progress. they recognize it as an important problem in the observer-created reality, and it's not solved yet, this problem of why there is a consensus reality.

consciousness precedes materiality. in fact, as far as the tree story goes . . . you know, "does a tree make a sound when it falls if there's no one there to observe it" . . . it doesn't even fall if there's no one there to look at it. it isn't even there to fall.

there's this funny thing. no one's ever seen a non-local event, in physics.

there's a quote from the golden bough. it's the definition of contagious magic. it says, "contagious magic is based upon the assumption that substances which were once joined together possess a continuing linkage. thus an act carried out upon a smaller unit will affect a larger unit, even though they are physically separated." that's a state of non-locality, that things remain connected.

when i hear someone saying, "everything affects everything else," i say, "what are the limits of that statement?" and there are limits. one of the basic limits of everything affects everything else is that the appearances have to be local. because all of the physics experiments that are done are local. so there's a very curious clue being handed us by nature. bell's theorem says that reality is non-local. the reality underlying this is non-local, faster-than-light. the underlying reality is faster-than-light. yet what comes from that, the experiments that we see, are definitely local. so underneath it's non-local, and above it's local. so any connection has to be strong enough to give us bell's theorem but weak enough so that you don't see all of this weird shit happening every day. but there is a possibility of seeing weird shit. there are those needs that we have for consistency.

that's basically my view, that i take bell's theorem at face value. i like to believe in a reality and bell proves that reality is non-local. but that reality is an inner reality, it's underneath ordinary experimentation, underneath space and time. so you'd say, "so what? then it's outside of physics." which it is. it is outside of physics because we can't measure it, by definition. but there is an inner reality that we know about that's outside physics that we experience every day, which is ordinary consciousness. perhaps that's the link between physics and consciousness, that this underneath reality is associated with mind. not in the way that the deniers of reality would have it . . . that we subjectively create everything. but that we are somehow under this reality in some way, and we are the real parts of the world, the underneath part, and what happens is connected to that. it's no less real. so the mental aspects of life are non-local, i would say. and then the question comes up, "well, if we're so non-local in our minds, how come we're not all connected?" if we are all one, how come we don't know about it every day? how come it doesn't get in our way, if we are all one? my guess is that we are somehow afraid that there is a psychic price that you pay for accepting this oneness.

bell doesn't talk about consciousness. that's our version of it. we have a little group in san francisco, the consciousness theory group, and our guess is . . . we accept reality as non-local, and we think that the reality that bell is talking about is subjective reality, is the inner reality, the reality that we experience in our heads, and presumably which is everywhere else too. so that's another hypothesis.

in our model, the consciousness theory group model, only minds can connect together. matter is just stubborn and slow. but for a lot of purposes, you wouldn't have to move your body. one of the things we're interested in building at the consciousness theory group is conscious robots. these are machines that have feelings, that can feel, and machines that you can inhabit. what we'll have is we'll have robots that explore another planet, but we will be in them. essentially, we will have their body image, and we'll be walking the surface of jupiter and trudging through the snows of pluto. our bodies will be in an orbiter somewhere. but our perceptions, our body image will be that robot. we'll be connected by radio link and/or be anesthetized in some way, so we're not connected to our own body but to the body of this robot. so then interstellar travel becomes easy. if the aliens have such robots, all we do is go by telepathy to their planet and inhabit their robots. like putting on a new suit of clothes. i mean, why bother taking your body when you can have a new one waiting for you on alpha centuri? the robots are local, but consciousness is not. consciousness can go floating across the . . . who knows, maybe they have a suit of clothes waiting for you already on tau ceti, if you know how to inhabit it.

what is it about matter that makes it aware? suppose i were to give you all the hi-fi parts and computer parts that you wanted. what would you do with them to make a little thing which would have inner experiences like you're having right now? where would you begin? that's the problem we're working on right now. where does consciousness come from? what kinds of matter does it like to be around? or makes it work? it's something that psychologists call the psi-phy mapping psi is the psychic component. phy is the matter component. what is the actual explicit connection between matter and mind? it's asked in a dualistic context as if there were mind and matter, but that's a good assumption for a scientist because that's one that they can understand. if mind and matter were all merged, it would be hard to ask the question. but we'll find that out by experiment. we can refute the dualistic hypothesis, perhaps.

scenarios continued

some new books have appeared since our last communique:

true hallucinations is a full-blown account of the yage/mushroom experience that was briefly described in dennis and terence mckenna's the invisible landscape (seabury press, 1975). this new account (1984) comes on eight audio cassettes—available through lux natura, box 1196, 2000 center st., berkeley, ca 94704 for \$80 (plus \$4.80 sales tax in california). it is an extraordinary journey through realms of "alien intelligence and psilocybin." "the wildest trip i ever took or heard of," comments terence. (look also for the mckenna brothers' revised edition of psilocybin: magic mushroom growers guide, due in bookstores shortly.)

psychedelic reflections (human sciences press, 1983) is the latest collection of essays by prime movers in this current phase of activity. contributors include alexander shulgin, walter huston clark, tim leary, norman zinberg, andrew weil, john buckman, stan grof, hanscarl leuner, ron siegel and charles tart . . . with their comments on "twenty years on an ever-changing quest" (to use shulgin's essay title). the editors of this work, lester grinspoon and james bakalar of the harvard med. school, previously published psychedelic drugs reconsidered (basic books, 1979).

the editors of rolling stone have issued a poorly informed volume on how to get off drugs (simon & shuster, 1984). they make little of the distinctions between mda and mdma, for example, stating that effects from these distinct compounds are "almost identical." that mdma lasts only about half as long as its cousin might have been worth mentioning. they do, however, provide us with the "word of the month": tachyphylaxis! this word refers to "a rapid rise in drug tolerance," a subject which we intend to explore further.

marijuana beer, a thin book of recipes based on the experiences of the manufacturer of "high brew beer" as told to ed rosenthal, has also arrived at bookstores. included in the slipcover are 50 bottle labels for this specialized product—"the beer to have when you're having only one." the idea here is to add marijuana during the last two or three days of the brewing process, so its the content can be leached out by the fermenting alcohol. we hope this hybrid might catch on, since its effects are cannabolic rather than alcoholic.

those having questions or useful information for us: please write to us c/o the psychedelic education center, box 2544, santa cruz, ca 95063.



slusky continued

i always watch when someone is working in, like, clay and then goes on to another medium. how it jumps off into a new thing, carrying with it the old . . . film, for instance. the first films were a mimic of theater; it didn't really understand its full potentials and characteristics. so someone going to a new media, someone well grounded in metal, you see all those old associations. they don't understand the new and they jump off with what they previously knew. the idea of making something, of creating something, is literally making our self, mimicking the whole genesis of the organism. that is what art is. here, you know, to go back on some sort of streamlined out level, to go back ed infinitum, to the beginning somewhere. we're prisoners of time. there's the moment that's apart. what about the past, when we were all those other things, when we weren't here in this form? how far can we zoom back and link up with end touch chords?

take the whole time of the universe like it's a thousand page book; our time is maybe the last word of the last page. we've been here only a short time. what does that mean? we're going somewhere else. so at this particular moment, having become, stood erect and freed our hands; that's what the situation around here is. this flourishing of making—where's the book going? it's this activity, art as laboratory, groping, tinkering, in the garage. saying this is the culture then. this is worth reconsidering. everything seems to be in this zone of making and reconsidering, like the coke bottle. we're all immersed in the commercial; in this "what do we need, what don't we need." art is the next stage. we know by darwin, all this evolution thing, that we're going places. we're talking about genetics. tinkering with things. if everything is a push button world, then our toes are going to drop off. what we adapt effects our physiological and biological structure. it's a very loaded thing, talking about elemental activity. it seems hephezard, but it's not at all, really. what we're discussing here can alter the whole brain patterns, can affect the behavior. maybe this whole thing of making and doing will evolve out of itself. maybe we'll get to the point that the nervous system takes over and we'll be like some sort of minus emanations or something. maybe we won't manifest ourselves at all in any physical way. it seems that this is the stage that we're in. that's a bit of the fascination of these sculptures, to alienate the maker. there's been a lot done with the mind and hands that we know is alien, not really beneficial to our continuance as a species. we're having to make adjustments and corrections. we know the mind is weird stuff . . . connections on this scale . . .

we're in trouble if we forget the forces, these myths that so many other civilizations and times have centered their lives around. that's one of the pitfalls of technology; it can give us a false sense of embracing the rational. and the irrational, the subconscious forces, take on another language. one thing that i tend to dwell on about the extensions of technology; how do we bring these things into our realm so we can understand their place? like george oppen, this quote: "... feel myself, feel my nipples, feel my skin . . ."—all these insulations, all these pertinences, all these things that we adopt to extend our flesh and bones and sensorium . . . we're getting so strung out on them that we lose touch of the point of reference, who we are, where we're at, and in art i like to go back periodically. since we're immersed in this sea of extensions, to be able to again touch the flesh and go back to points, like, for instance, the ritualist objects such as the "venus of willendorf" and their reason for being: the clarity, the purity, the directness. [interviewer's note: the "venus" is a small, abstracted sculpture of a fertile earth mother that was held by primitive women during sex to insure fertility.] these things clear the air, get me on track. they force me to remember what art is about, the vitalism, the reason beyond question. you can't go up to the women holding that thing and criticize it in terms of proportion, in terms of aesthetics. it's a force—a force to be contended with. it's reason for being is sound; self-perpetuation. continuance of the species. i think of my sculptures in that vital way. it's viability—that's the question. each piece is to be tested in the fire of it, and the test becomes the test of myself. that is my measure; before the piece becomes a "public pronouncement."

the first thing that has to be gotten in order is your relationship to the activity, the unteachable, vitalistic necessity. the absolutely important thing that cannot be taught. it has nothing to do with technique or skills.

at this point in time it's everything; even this driveway is fascinating to me. this rust on the ground, this whole range of deterioration, or a candy store, or a woolworth's; they all seem to have been leveled out, and are all active grist to be dropped into the hopper to be cogitated over, salivated on, and recomposed in some new metamorphosis.

this interview took place in the driveway of joseph slusky's studio, october 13, 1984. i have omitted the questions i asked because slusky's answers really determined the form of the next question. at the time of publication an exhibit of slusky's works at the civic gallery in walnut creek has just come to an end. his works can be seen at:

berkeley marina; "celiopo"—210 university ave.,
"combustible purple"—539 bryant st., san francisco
"the kaiser's song"—2150 franklin, oakland
"ashby odyssey"—1350 franklin, oakland
"celypso"—el camino blvd., millbree facility of the san francisco department of water

"they say it helps if you close your eyes, cowboy"

terence mckenna at esalen

during a beautiful weekend in october, terence mckenna gave a workshop at esalen entitled "psychedelic perspectives on future history." the weekend with terence is like a trip on a hallucinogen that speaks. the setting was an ideal place to hold a workshop for protohumans.

much of terence's work is an attempt to create a consensus regarding the far-out states reached under the influence of tryptamine hallucinogens. since it is far too early for definitive statements, the following sample of things said, questions without answers, things not said, and answers without questions may seem disjointed and confusing. however, this can be said for many high-dose trips. yet each of these statements could form the foundation for a profitable meditation or trip. for these statements we are completely indebted to terence, kat and other workshop participants. yet, since the workshop was filtered through our admittedly warped personalities, dear reader, you should absolve terence of the responsibility for what is printed below. if this article piques your interest, a complete set of cassettes of the seminar are available from dolphin tapes.

stay high & stay free
gracie and zarkov

the "wetware," the feminine mentality, is always one step ahead of the "hardware," the engineering.

psychedelics are a source of reintegration and reconciliation with lost portions of human history.

the human drive to make artifacts is as natural as the coral polyp's process of making coral reefs.

the creation of space colonies will provide the opportunity for art on a scale to shame the pyramids.

ideology has become bankrupt. the mysteries can be perceived directly.

language was not engineered for complex intellectual purposes.

with the use of the hallucinogens, the sacred has become de-localized.

a person is a moving wave front of genetic information in the here and now.

the morphogenetic field is just below the surface in every organism.

where shamanism is not involved with plant hallucinogens, it is probably a theatrical show.

the mushroom is behaving like various drugs and has taken on an interpersonal dimension.

there was a giant punk goddess with a green mohawk and full body armor screaming, "is it finally strong enough for you?"

one can emphasize the awesome and democratic (anarchic) qualities of these experiences.

anarchy becomes realizable given certain kinds of people—responsible individuals operating with a real sense of the collectivity.

human language is the most alien artifact we have.

each of us is the hero of our own story. this is what makes life meaningful.

a privilege, not of yogins and adepts, but the privilege of any human being with the courage to seek.

we must create a specific, intelligible language to describe the phenomenology of these experiences.

my intuition is that nobody knows anything.

the psychedelic experience is, in the end, for creating new human abilities and recapturing lost old ones.

the genius of walt disney was to find a way to show other people the mouse who wore gloves and ran around inside his head.

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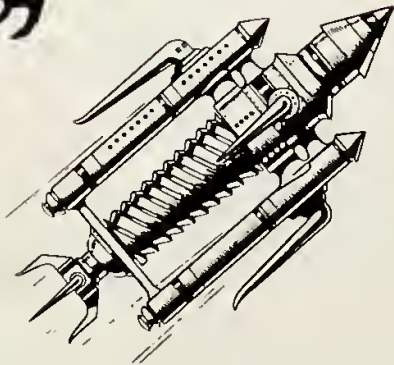
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we at high frontiers subscribe to the notion of enlightened drug use to accelerate psycho-spiritual evolution and optimize the expression of human-istic faculties and nascent powers. this requires constant monitoring of internal deficiency states and replacement of psycho-nutrients—vitamins, precursors, and co-enzymes of vital neurotransmitters and neuropeptides. such drugs as the mda series necessarily carry with them the danger of burn-out or, at the very least, the disappointing returns if neuro-hormonal levels are not re-established. in the interests of providing the psychonaut with some rudimentary guidelines, we have prepared the following chart. this information is far from complete or definitive and we welcome any psycho-nutrient modelling readers may care to share with us.

the beak speaks

lord nose



marijuana	*	vitamin a / beta carotene	25-5000 iu
methoxylated amphetamines	*	vitamin b complex	200-500 mg
amphetamines	*	vitamin c / bioflavonoids	3-10,000 mg
sedatives	*	vitamin e	400-1200 iu
psychedelics	*	pantothenic acid	500-2500 mg
nicotine	*	choline / inositol	1-3000 mg
caffeine	*	phenylalanine	1000 mg
alcohol	*	calcium / magnesium	1-2 grams / 4-800 mg
	*	selenium	200 mcg
	*	trace minerals	
	*	balanced electrolytes	

chart compiled from
"nutrition and meganutrients
for recreational drug users"
by ken babal \$5 ppd from
high frontiers
p.o. box 1551
mill valley, ca. 94942



mexican healing chart

bill bernard

this figure, taken from the codex vaticanus shows the 20 powers who rule over humans and cure those who become ill or suffer pain in any part of the body.

the ancient mexicans used this figure to perform cures according to the sign and hour that the patient became ill—they determined whether the disease corresponded to the ruling sign.

beginning with the serpent and moving clockwise, the symbols and their corresponding body parts are:

serpent for the male organ
 deer for the right foot
 wind for liver
 rose for the breast
 earthquake for the tongue
 eagle for the right arm
 vulture for the right ear
 water for the hair
 house for the right eye
 skull for the skull
 rain for the left eye
 dog for the nose
 rabbit for the left ear
 flint for the teeth
 air for the breath
 monkey for the left arm
 cane for the heart
 herb for the bowels
 lizard for the womb of woman
 jaguar for the left foot